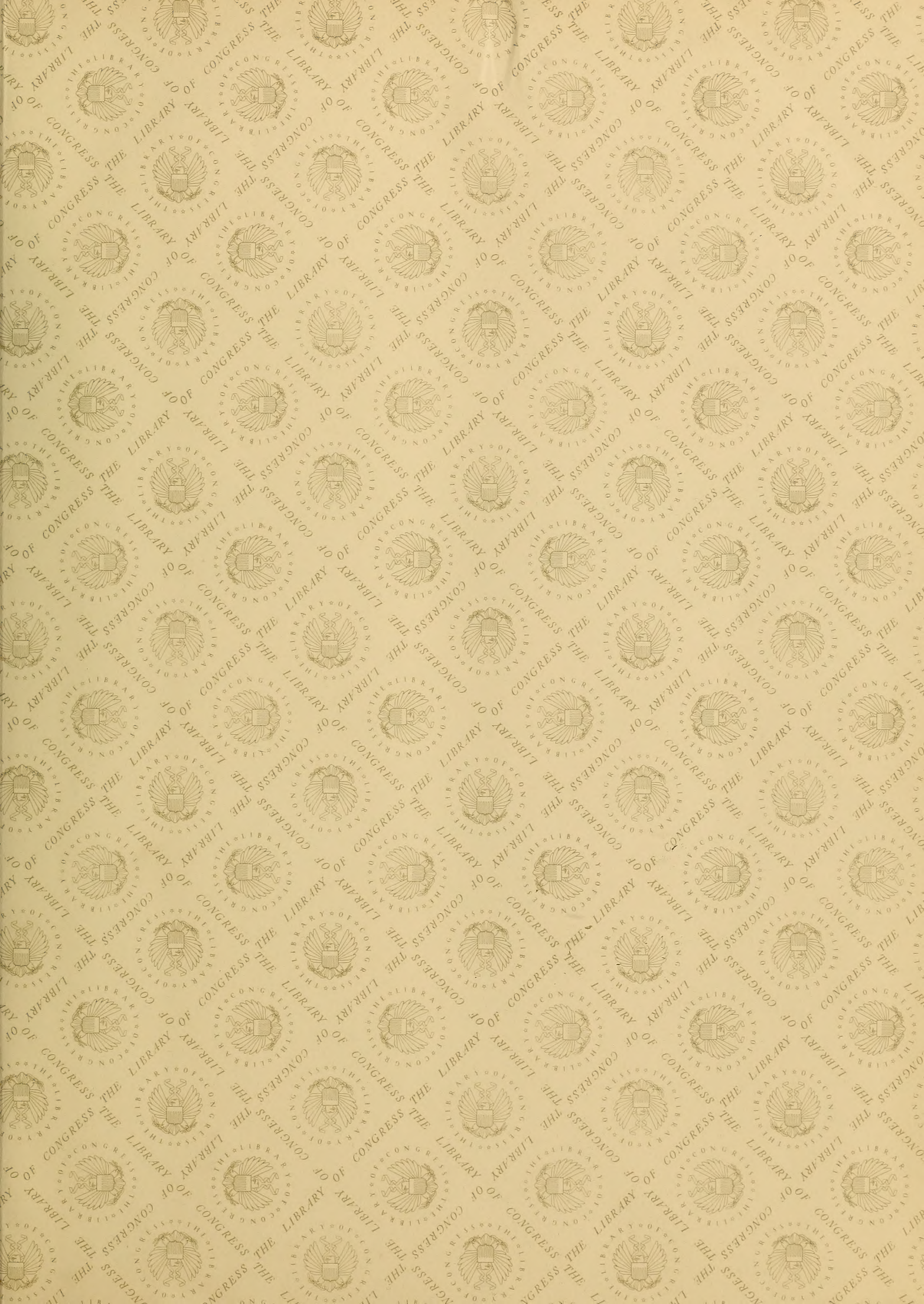






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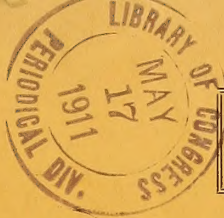
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MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Manodnock Building, Chicago

CHICAGO

311
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Exploiting Motion Pictures for Entertainment,
Education, Science and Advertising

SCENE FROM
GREAT NORTHERN'S
"HAMLET"





EDISON

THE word "EDISON" has become synonymous with all that is superior in the moving picture art.

EDISON PROJECTING KINETOSCOPES, with outside shutter at \$225.00 complete, are unequalled for simplicity, durability and results.

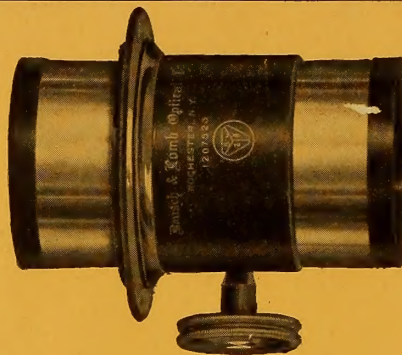
EDISON FILMS are true to nature, and introduce the most dramatic dramas, the most laughable comedies and the most beautiful scenic effects.

THE EDISON TRANSFORMER at \$50.00 is a current-saver and, because of its compactness and efficiency, a boon to exhibitors.

THE EDISON OXYGEN GENERATOR AND SATURATOR (without burner) \$37.50—for producing gas automatically, in a safe and direct manner, is another of the accessories put out with the Edison guarantee of satisfaction.

COMPLETE CATALOGUES OF THE ABOVE PROMPTLY FURNISHED UPON REQUEST

Thomas A. Edison
65 Lakeside Ave. (Inc.) ORANGE, N. J.



Your success depends upon the brilliancy and clearness of your pictures, and this, in turn, depends upon your lens.

Does it not stand to reason that a company whose chief business for almost sixty years has been the making of lenses, and who make lenses of all kinds and description, are in a position to give you what you want?

Bausch & Lomb Projection and Condensing Lenses

are without doubt the best on the market. That is why they are used by leading manufacturers of moving picture machines and are on sale at all the best film exchanges.

New Projection Lens Booklet containing useful information for operators free on request.



Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT



Prices will positively be advanced on March 1, 1911

ELECTRIC \$250 LIGHT Plant COMPLETE

Including the celebrated DETROIT KEROSENE ENGINE and dynamo of sufficient capacity to furnish current for your Arc and 10-16 C. P. Tungsten lamps for illumination.

Total cost of operation from 5 to 25 cents per day.

Gives you better light than you can buy from your local central station.

Gives the same light in the afternoon as at night.

Larger plants at proportionately low prices.

Can be operated by a ten-year-old child.

CAN MAKE IMMEDIATE SHIPMENT

DETROIT ENGINE WORKS
405 Bellevue Avenue, Detroit, Michigan, U. S. A.

MOTOGRAPHY

Published the 15th of each month by
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TERMS OF SUBSCRIPTION

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NOTICE TO ADVERTISERS

Changes of advertising copy should reach the office of publication not less than five days in advance of date of issue.
Regular date of issue, the 15th of each month. New advertisements will be accepted up to within three days of date of issue, but
proof of such advertisement can not be shown.

NOTICE TO SUBSCRIBERS

Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may
be remitted directly by International Postal Money Order, or sent to our London office. The old address should be given as well as
the new, and notice should be received two weeks in advance of the desired change.



Scene from the Gaumont-Kosmic Classical Subject, "A Priestess of Carthage,"

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. V.

CHICAGO, APRIL, 1911

No. 4

MOTOGRAPHY'S SALUTATORY.

WITH this, the initial number of MOTOGRAPHY, a new feature is introduced to the field of motion pictures and their applications. A large monthly journal, technical and popular in subject matter, has never before been known in this field; the only publication previously issued which treated similar subjects on a monthly basis, *The Nickelodeon*, having been but half the size of MOTOGRAPHY.

The monthly publication has a great many advantages over the weekly, from the standpoint of both reader and advertiser. Properly edited, it is more interesting because more time may be devoted to selecting and preparing material for its reading pages. The larger size of the monthly permits longer articles, more thorough treatment of each subject, more and larger illustrations than the weekly can compass in the same field.

The monthly is properly the busy man's paper. Everyone who reads current literature of any kind knows that few men who are engaged in active work have leisure to read a weekly publication consistently. At this moment in thousands of offices lie piles of weekly papers *with their wrappers still upon them*, unread and unwanted. The weeks fly by the busy man with terrible speed, and the papers shower in upon him until he must, perforce, consign them unopened to the waste basket.

This condition is never true of the monthly journal. Big, substantial, full of meat from cover to cover, it comes to the subscriber inviting a reading. It presents to him the vital news of the month in concise, condensed form, eliminating the gossip and rumor and placing the record of permanent development of his business before his eyes predigested, as it were. In its voluminous pages each reader finds at least one article every issue that will contribute to his pleasure, knowledge or profit.

The reader of a monthly journal invariably shows a tendency to preserve his copies, in many cases having them bound for future reference; which is seldom the case with a weekly paper. The weekly is bound to assume the characteristics of a newspaper—with a newspaper's duration of life. Nothing is quite so dead as yesterday's daily; and an eight-day-old weekly is little better.

All this has its advantage, of course, to the advertiser. Not only is advertising in a monthly journal current and alive four and one-third times as long as that in a weekly, but it actually has a sort of secondary life for an indefinite period. It is not at all uncommon for advertising in a monthly to "pull" inquiries and orders for *five or six years* after its appearance. What weekly can show a similar record?

But of all the advantages of a monthly to the advertiser, perhaps the most appealing is the absence

of a weekly bill for space used. The money saving is directly proportionate to the reduction in frequency of publication, while the advertising value is directly proportionate to the increased attention and more careful reading and consideration given the monthly. So the advertiser in a monthly actually gets better value for less than one-fourth the cost of the same space in a weekly.

In relating the advantages of the monthly we have cited a hypothetical rather than a specific publication, because the arguments apply to any live, well edited monthly. We can only add that MOTOGRAPHY will be all that and more.

We take this occasion to point out an apparent misconception which has crept into some of the announcements of MOTOGRAPHY's appearance which our motion picture contemporaries have been courteous enough to print. It is not our intention by any means to exclude the entertainment phase of motion pictures from our field of endeavor. MOTOGRAPHY is intended to cover *all* the uses of projection; and its entertainment uses being at present the most important, numerically at least, will quite likely receive the most attention. The commercial and scientific uses are comparatively new, even to a new art. It is not that they have already developed to the dignity of specialized industries, but that they are in rapid process toward that stage, that gives us confidence in the future for motography the science and MOTOGRAPHY the publication.

An announcement March 25 in *The Nickelodeon*, which publication is incorporated with MOTOGRAPHY, gave a concise classification of the field, in all its breadth, which the new publication will cover. Among its subscribers are already numbered not only the foremost exponents of projection for entertainment, but also advertising managers of large manufacturing and industrial concerns, who wish to keep posted on the uses of films and slides for publicity purposes; officers of civic associations, commercial clubs and chambers of commerce, who contemplate the use of pictures for municipal advertising and colonization purposes; school boards and superintendents of education who are investigating the possibilities of motographic instruction; ministers of the gospel who are beginning to see the wonderful possibilities for the visualizing of biblical events; superintendents of penal institutions and insane hospitals, who are interested in the "motographic cure" for criminalism and mental diseases; and a few users of special motion pictures for recording the language of the deaf or for scientific investigations. Indeed, the subscription lists of MOTOGRAPHY furnish an accurate register of the many peculiar uses of the art which have become practical within the last year or two.

As stated before, MOTOGRAPHY is in no sense a newspaper. The vital news of the trade will be given

as a matter of course; but not the gossip and rumors. Nor will the politics of the industry be touched upon in any way, except as it may affect the technical relations through patents or licenses.

Certain motion picture films, either educational or entertainment, which are described in MOTOG R A P H Y are selected by the editors as meriting such description. No synopses of current films will be printed. Those interested can procure these direct from the manufacturers, who will be glad to furnish them free, and a reprinting of them is mere duplication and wasted effort.

We launch this initial number of MOTOG R A P H Y with the assurance that good as it is, it is the poorest we will ever print. Each succeeding issue will be an improvement on its predecessor, and, we trust, a credit to the most fascinating industry in the world.

REGULATIVE PROJECTS IN NEW YORK.

NEW YORK seems in a fair way to profit by the bright light of publicity which has lately been turned upon her picture shows. At the request of Mayor Gaynor, Commissioner of Accounts Raymond B. Fosdick has made an exhaustive investigation of conditions among the low-priced entertainments of New York, and his report is printed on another page. Immediately following its publication the Conference on Motion Pictures adopted the following resolution unanimously:

Resolved, That the Conference heartily approves the recommendations of Commissioner Fosdick, and urges them upon the attention of the Mayor, the Board of Aldermen, Commissioners of City Departments and the public, as follows:

(1) That much of the abuse connected with motion picture shows in this city is due to the lack of centralized authority and responsibility and to the confusion of jurisdiction between the various administrative departments of the city government. The Conference realizes the urgency of concentration of power and responsibility and, if necessary, recommends charter revision looking to this end.

(2) The Conference agrees with the Commissioner of Accounts that a complete ordinance or set of regulations should be drawn up, governing the structure, ventilation, lighting, and similar conditions in the motion picture shows, and that these laws or regulations should be codified and published.

(3) The Conference agrees that serious evil has resulted from the limitation of the seating capacity of motion picture shows to 299, and urges that steps be taken to allow a larger seating capacity, with careful regulations to safeguard such enlarged premises.

(4) The Conference urges the appointment by the Mayor of such a committee as the Commissioner of Accounts recommends, and urges upon the Board of Aldermen the importance of prompt co-operation with such a committee in carrying out the above substantial recommendations.

It is not at all difficult for even the youngest men in the business to remember the time when the serious proposal to establish a permanent committee of city officers to supervise the improvement of picture theaters would have been laughed out of countenance. Yet it is now proposed not only to make it possible for New Yorkers to have better shows, but actually to remove the present size limit so that exhibitors may build as large and as sumptuous houses as their optimism and their bank accounts permit.

New York at present has not one really first-class straight picture theater; and the reason lies in the restriction to a seating capacity of less than 300. If Commissioner Fosdick's analysis accomplishes nothing else than the removal of this restriction he will

be regarded as a benefactor to both the exhibitors and the public.

The Conference on Motion Pictures, which is urging municipal action on Mr. Fosdick's recommendations, is composed of Matthew P. Adams of the Children's Aid Society, Mrs. L. Betts of the Brooklyn Recreation Committee, John Collier of the National Board of Censorship, J. P. Dresser of the West Side Association, Robert E. Ely of the League for Political Education, Burt H. Farnsworth of the 23d Street Y. M. C. A., Ralph Folks and V. F. Hanmar of the Russell Sage Foundation, Mrs. Barclay Hazard of the Woman's Municipal League, Albert W. Hind of the Federation of Men's Clubs, Thomas L. McClintock of the Society for the Prevention of Crime, Miss E. J. Moss of the Woman's Society for the Prevention of Crime, Mrs. A. A. C. Montague, Henry Moskovitz of the Downtown Ethical Society, Mrs. Joseph M. Price of the Public Education Association, Mrs. P. Sexton, Lester F. Scott of the People's Institute. Mr. Hind is chairman and Mr. Collier secretary.

EFFECT OF THE ART ON ADVERTISING.

MOTOG R A P H I C advertising is expensive. That is one of its advantages, for it will always remain more or less exclusive. There is little chance that publicity films will ever become so prominent that the public will tire of them or ignore them. Speaking in round numbers, a single 1,000-foot reel of films made to order for advertising purposes will cost the advertiser \$1,000 before it is ever projected on a screen. Of course, as an advertising medium that reel may be and generally is worth many times a thousand dollars. For the advertiser who cares to spend that much in one place, that is undoubtedly the place to spend it. In no other way can he possibly get his proposition before so many people and really interest so very large a proportion of them.

But motographic advertising is new, and those advertisers who are not accustomed to spending such a sum at one throw, and even some of those who would not hesitate to spend it if they were convinced of its value, have nevertheless made a confession and paid a tribute to motography in the style of advertising they are using in the current magazines, newspapers and signboards. The method referred to is described in a recent number of *Advertising and Selling* by A. Rowden King, under the title "The Cinematograph Style of Advertising." Mr. King even goes so far as to say that the same illustrations used in advertisements appearing in popular magazines during the last season or two, changed into film form and run through a projecting machine, would produce an actual motion picture on the screen. This, of course, is hyperbole. But we have all become familiar with the kind of advertising illustrations he refers to. The cinematograph advertisement, he says, is increasing in popularity. One advertiser after another is taking up with it, and if their stick-to-itiveness is any criterion, results must be eminently satisfactory.

About the first crude effort in this line was the familiar series of three heads, the first having six or seven hairs upon it, the second having one and the third innocent of all hirsute adornment. This may be styled a compromise between the "before-and-after" type and the cinematograph type of advertisement.

A company manufacturing food supplies has used as many as twenty-five consecutive pictures in its adver-

tising, the scenario starting at the point where the mistress tells the maid to have macaroni for lunch, and ending with the departure of the satisfied guest after partaking.

Besides the Herpicide and the Yours Truly ads just referred to, may be mentioned Schieffelin & Company, the Towle Maple Products Company, the New York Central and Santa Fe Railroads, and even an "anti-drunk" advertiser.

Of course, what Mr. King calls the cinematograph style of advertising is really one of the best of arguments for motographic advertising. That the parody is so successful should convince its users that the real thing is the acme of all advertising effort. Indeed, in explaining the peculiar attractiveness of the thing he describes, Mr. King himself argues very convincingly if perhaps unwittingly for the application of motography to publicity work. Read, for example, the following paragraphs:

And right here lies the psychology behind the "cinematograph" ad. Who is there that isn't interested in a good narrative? The stage has its great appeal because it makes it possible for an audience to comfortably follow a narrative without taxing the eyes in reading or the brain mentally visualizing what the eyes read, as is the case when reading a book. But modern moving pictures have made it possible thus to visualize in quick succession many scenes and happenings which the best of stage carpenters and managers, property and wardrobe people, cannot visualize with their best art.

Perfected moving pictures constitute the greatest and most successful innovation in stagedom since the coming of vaudeville. Their low cost, coupled with their great human interest appeal, has made them so absorbing that all classes have been attracted to them. And the same appeal which is behind the moving pictures in the theater is behind their counterpart on the printed page in the publication.

From the standpoint of the advertising manager, the public is like nothing so much as a big aggregation of children. Each one is a Missourian, willing to be "shown," perhaps, but, for the most part, waiting to be forcibly persuaded and throwing the whole responsibility for producing the proof upon those behind the goods.

Naturally, then, the less the mental effort demanded of the reader by the advertiser, while the latter is producing his proof, the greater the probability that more readers will be persuaded and that in an effectual manner. To draw a parallel, instead of using a Fifth Reader for vocabulary and the methods of trigonometry, the vocabulary of the Primer and the methods of simple arithmetic are in order.

This, of course, is a fundamental of advertising, but it explains the "selling-kick" which is behind "cinematograph" advertising. Just as children are interested in pictures, particularly if they tell a continued narrative, as in the popular Sunday supplements, so too are grown-ups interested in them. And probably the "cinematograph" ad will enjoy a much greater popularity in the future than in the past.

Let us hope that all those advertisers who have recognized the virtues of the motion picture idea to the extent of using a series of pictures showing consecutive action will in time become enthusiastic users of actual motographic advertising. The first thing we said in this editorial was that motographic advertising is expensive. We are going to take that back. It is not expensive for those who are accustomed to using space in the popular magazines of national circulation. The cost of one page in some of the papers with which our readers are familiar would cover the making of a reel of film and at least one positive print, with a projecting machine to throw it on the screen. You spenders of large and medium advertising appropriations, invest in a reel of film and be amazed at the results.

LIFE BOILED DOWN.

IN THE photoplay of today is to be seen the essence of the modern drama—concise, snappy, realistic, packed with significant action. It is quite different from the ancient classic drama which thrilled the Greeks and Romans of two thousand years ago.

The Greek drama, in fact the drama of all races, developed out of religious ceremonies, and there was little or no attempt at scenic verisimilitude. Such a thing was impossible, for the art of scene painting, the "boxed" stage and artificial lighting of today, were impracticable and not even dreamed of. All these details were supplied by the imagination of the auditors who had no difficulty in assuming that the flat planes of the Greek stage-platform were mountains, forests, oceans, palaces, or anything at will. In that same day there was no action, as the word is understood in our times. Lacking means of realistic presentation all deeds of great moment were done off the stage. It was an added factor under those conditions that these events taking place away from the sight of the audience, had a greater effect on the imaginative faculties of the audience. To take the place of action, the various characters stood upon the stage and declaimed for many minutes concerning the deeds they were about to perform and the motives which were impelling them to those deeds. Then they went out and did them and the audience thrilled under actions that were invisible to their eyes.

The modern stage has, with its intricate development, met the demands of real life; that is, that it be able to present artificially, and yet in such a manner as will create an illusion of reality, the better part of the happenings of the modern world. In our day we play up the action and minimize the talk.

It remained for the motion picture to reduce the drama to its essence, which is action. Minus dialog, the photoplay had no other material than action, and this the photoplay has carried to a point of great effectiveness and refinement. Given a particular set of characters, under certain circumstances, which are stated at the outset, the photoplay shows us in the course of fifteen minutes the most intricate workings of an impelling force and its results. There is no dead wood, no verbal lumber, no ten minute speech forthcoming from the character detailing poetic thoughts and flights of fancy, while Action holds her horses. It is not what people say but what they do, that counts in real life, and that is what the photoplay presents to our eyes.

The result is that the photoplay shows us the essence of life. It is life intensified and rendered significant. The spectator is not doomed to sit through hours of moralizing or speechifying. He is in a position to grasp as much as he can see, to interpret as much as he can comprehend, in his own particular way, and for his own particular uses, of what the playwright presents to him.

THE POWER OF ORGANIZATION.

A STRIKING demonstration of the power of organization was afforded a few weeks ago when the association of exhibitors of Ohio, Kentucky and West Virginia won a decisive fight against excessive licenses in Ohio municipalities. The association has its headquarters in the Mercantile Library building, Cincinnati. The case came up before Common Pleas Judge Follett of New Lexington, Ohio, who held that

an annual tax of \$15 monthly on a show there was confiscatory. A withdrawal of senate bill No. 129, in Columbus, the object of which was to impose certain regulations on small theaters, was also obtained.

It is apparent that the individual exhibitors who were menaced by this legislation, working alone and without the power of numbers conferred by association, could not have accomplished its withdrawal. The oft-proven ability of even small associations to influence legislation favorably constitutes one of the reasons why men of a trade organize; and the acquisition of that power alone is ample reward for the effort to get together, especially in a field so legislation-ridden as that of low-priced entertainment.

ADMISSION PRICES.

OUR leading article this month describes a moving picture theater whose admission price runs from twenty-five to fifty cents. That such a theater can succeed, when success means the filling of a seating capacity of 1,200, may astonish many of our readers. It is our conviction, however, that instead of making an unique exception to the rule, this condition should be general. By this we do not mean that every motion picture theater should charge twenty-five or fifty cents admission, but that every city able to support a legitimate theater should readily provide equally good support for a high-grade, high-priced motion picture theater.

There is no argument as to value received in this arrangement of high admission price. The motion picture provides an entertainment which is equal—and we believe superior—to any other amusement. Not only is a good picture worth the price, but the people will pay it.

But of course there are a good many rules to observe when one is charging high admission, that the five or ten-cent exhibitor may consider unimportant. Music forms one item. The fifty-cent theater should have the best obtainable music, which means at least an orchestra of several pieces and musicians of no mean ability. The appointments must be artistic and elegant. The films used must be absolutely clean, and the projection must be practically perfect. With employees trained to be courteous, and with a due proportion of managerial ability and tact, almost any exhibitor should be able to operate successfully a fifty-cent picture theater, at least in our larger cities.

STRIDES IN EDUCATION.

ACTION begets action in the development of a meritorious project. In the state of Wisconsin the senate and assembly recently witnessed a three-hour motion picture show in their own hall while they listened to addresses on the educational value of motion pictures. The program was arranged by the National Board of Censorship, with Secretary John Collier as chief advocate in the intellectual propaganda, suitable films being loaned by their manufacturers, and Mr. J. E. Sherwood, an exhibitor of Madison, in charge of the operating end. The exhibition was arranged by the Extension Division of the University of Wisconsin and the dean of the extension spoke at some length in advocacy of the adoption of motion pictures in the schools of the state, and the formation of a circulating library of films for the

university. He was ably seconded by Edward J. Ward, a member of the university faculty and an advocate of the use of school buildings for social and civic purposes.

From the general attitude of the legislators toward the subject there seems little question that motion pictures will be adopted by the state of Wisconsin before very long for educational purposes. And once established in Wisconsin, the other states will unquestionably follow the leader.

There are several industrial difficulties to be mastered before an efficient service of educational films can be supplied continuously. As Mr. Collier has pointed out, this condition is largely due to the film renting system. It is hardly conceivable, however, that alert business men will allow any present system to stand in the way of the most magnificent opportunity motion pictures have ever had.

In the meantime the New York State Board of Charities has commissioned the Kalem Company to make a series of films showing the work of the state charitable institutions. Each film will relate, possibly in narrative form, the process of gaining admission to each institution and the occupations and recreations of the inmates. The Lubin Company, too, has been making some pictures to accompany lectures on nervous diseases by Prof. Theodore H. Weisenburg.

All this goes to emphasize the fact that educational motography is becoming not only practical but almost of every day occurrence. The industry, with its usual vigor, has developed this branch of its operation while its advocates were beginning to plead the cause of its desirability.

COLLIER'S ON MOTION PICTURES

Collier's Weekly of April, in one of its editorials, speaks thus of the advantages of moving picture shows:

"In the West, the 'picture' show continues to increase in scope and influence, and in a process of becoming specialized has bettered its qualities. Actors who tour in the Mississippi valley have observed that they can't 'play to the gallery' nowadays because the old-time gallery gods are haunting smaller, darker theaters to watch dreams of the camera. What was euphemistically described as the family circle is sparsely filled this season or is closed. A few of the theatrical managers like to insinuate that the motion-picture audiences are largely composed of former patrons of the gallery. In scores of instances, however, the film shows maintain a higher standard of censorship than first-class playhouses. In other instances, however, there is well-based alarm over the influences on young children. The better tendency is shown in such staples of the bill as living photographs of industries, travel pictures selected with judgment, and even with artistic skill, occasionally some animated scenarios of literary classics or 'photoplay biographies' of historical figures. 'Mamlet' and 'Joan of Arc' thus find new friends, and Cottonwood Falls sees Paris for a nickel. The 'picture show' is even being called on to assist and advertise good government. Governor Hadley of Missouri proposes to use it to help make clear to the legislators some of the conditions and needs of various state institutions. Iola, Kansas, jubilant after a year's trial of commission government, is showing its neighbors some of the results by means of an entertainment of films and stereopticon slides."

Entertainment on the Higher Plane

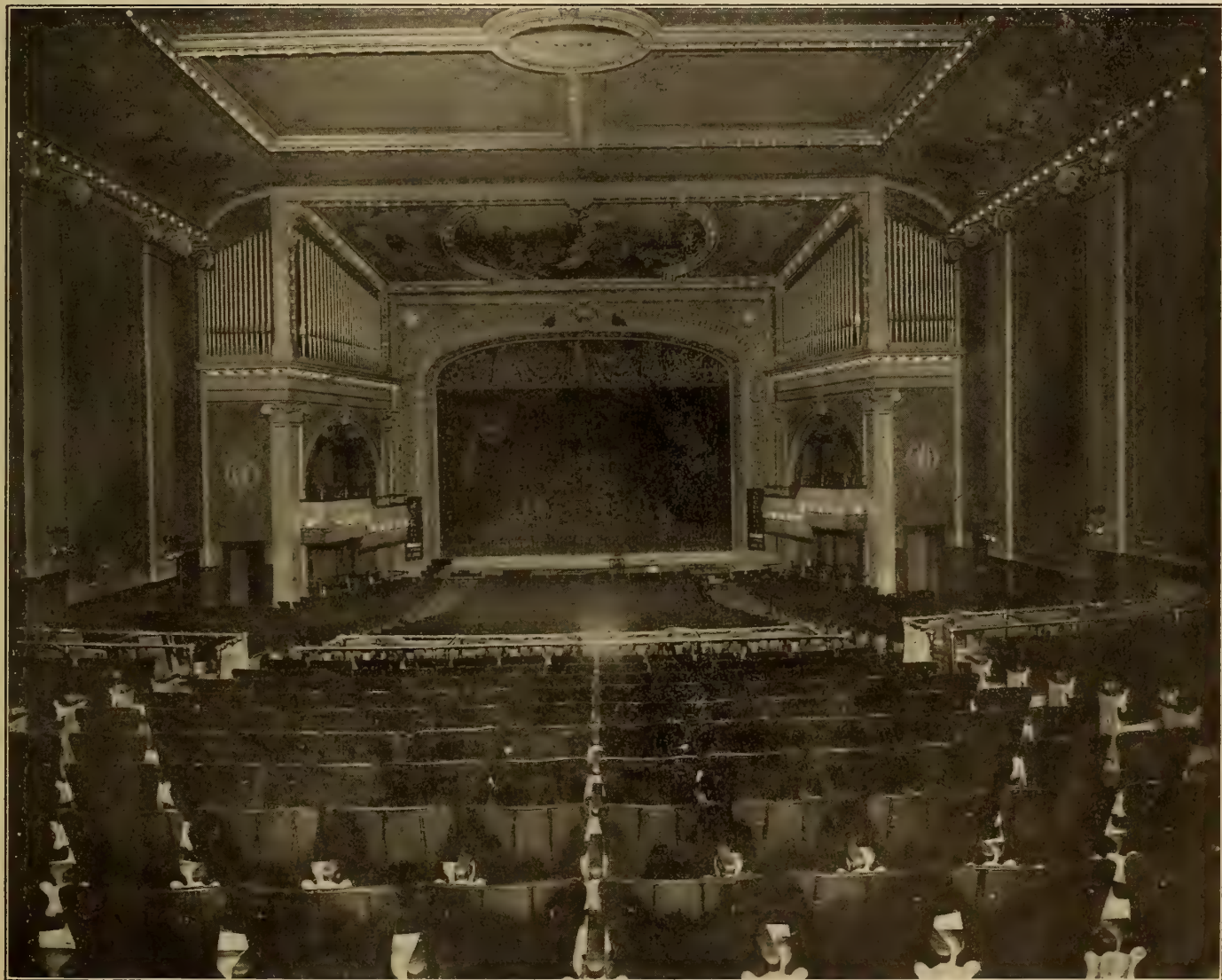
By Gideon S. Webb

NO doubt a loaf of bread, if that article of food sold at a standard rate of one dollar the loaf, would be unanimously regarded as a delicacy of extraordinary excellence. King of all entertainments though it is, the motion picture has suffered a certain amount of obloquy through its very cheapness. It must be regretfully admitted that snobbishness is almost a national characteristic with us. We are inclined to judge value solely by cost. Because it costs a dollar to attend a musical comedy—which, though brilliant enough as to color and lively enough as to action, makes us no better nor wiser, we class it far above the true portrayal of life made by the motion picture—and simply because we are admitted to the latter for ten cents, or even five.

But the moving picture has achieved its reputation as an entertainer on the five and ten cent basis, and it would be rather difficult to attempt to change the order suddenly. There can be no question that had the

public been educated from the start to pay twenty-five or fifty cents for admission to a picture theater, not only would the industry in the aggregate be as wealthy as now, but the entertainment itself would be regarded with a great deal more respect. Furthermore, the motion picture is quite capable of taking and maintaining its place with the twenty-five and fifty cent and even one dollar entertainments. Prices of this sort observed universally would raise the standard of the picture theaters to an extraordinary degree. In the first place, more money could be put into films and into the theaters and their fittings, so that a program could be put on which would be well worth the increased admission.

A great many of our readers, accustomed as they are to the usual extremely low admission price, may doubt the practicability of operating a motion picture theater, without vaudeville, at an admission price as high as fifty cents. To convince those of Missourian



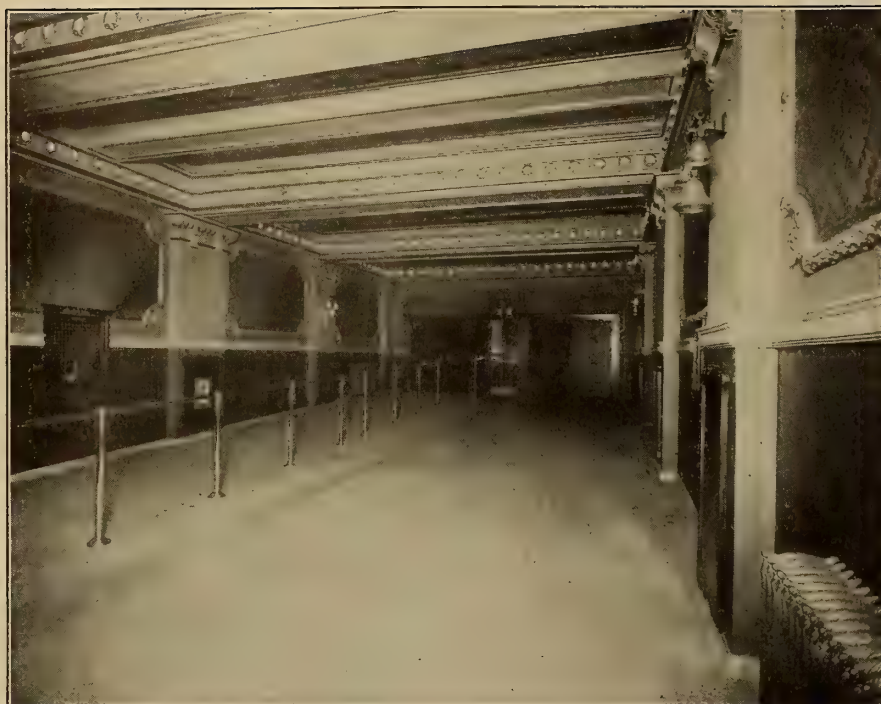
Auditorium and Screen of the Alhambra, Showing the Big Organ.

attitude we might refer to the magnificent picture palaces of London and other parts of England, where admission prices equivalent to twenty-five or thirty cents are the rule rather than the exception. The same thing might be said of Australia, the home of such enormous picture theaters and long programs.

But citations of foreign practice are usually not very convincing to Americans. It is not the price paid by the Englishmen and their colonists that interest us as exhibitors. The thing of importance is, how much of an admission can we get from the average American audience? How much of a show must we give in return? And how big will our attendance be under those conditions.

So in order to prove that the high admission price is not only practicable, but is in actual and successful operation, we shall have to refer to a typical American picture theater. And there is such a theater right here in the United States, doing business every day and exhibiting to delighted crowds of the best class of American men and women. Nor is this theater located in the western half of our country, where prices in general and the cost of living are reputed to be so high. The Alhambra Theater is in Cleveland, Ohio.

The Alhambra Theater runs a straight picture program, the only



Lobby of the Alhambra.

variation being of a musical nature. No vaudeville whatever is shown, nor anything that is equivalent to vaudeville. And now the believers in the limitation of picture theaters to five and ten cents should brace themselves for a shock. The Alhambra receives 25, 35 and 50 cents for each admission, and furthermore it succeeds in filling a seating capacity of 1,200, all of them on one floor.

That the Alhambra is a beautiful theater goes without saying, even were there not available the photographs of its lobby and interior which appear on these pages. The pictures hardly do justice to the richness of the furnishings and the artistic arrangement of the appointments. But they will serve to convince the reader that there is absolutely nothing about the house to repel the most fastidious and particular patron of the legitimate theater.

The Alhambra is located in one of Cleveland's most exclusive residential districts, at the corner of East 105th street and Euclid avenue. The cost of the house was \$60,000. It is fitted with an operator's booth of large dimensions and all fire-proof. Two operators occupy the booth, each with a machine, besides a spot-light man. Illustrated songs are not used in the Alhambra, the spot light being substituted for the colored slides.

Now let us see the nature of the program which succeeds in attracting the best element of Cleve-

Wamelin Pianos Used Exclusively in This Theatre

Monday, Tuesday and Wednesday

The Alhambra

Thursday, Friday and Saturday

A. Selection
"The Chocolate Soldier
Orchestra and Organ
Straus

B. A Sunlight Shadow Play
Art is more Godlike than Science.

C. Organ
a Prayer and Crade Song, Alex. Guilman
This charming number, written in song form, is perhaps one of the best known of this French composer's work. It displays with considerable variety the softer stops of the organ.
b Finale. Sonata Chromatique.)
A. L. Barnes
A brilliant and rapid movement in the form of toccata from the pen of this American organist, who was for several years organist of the Tabernacle Baptist Church, Utica, N. Y. He died there in 1907.

D. A Sunlight Shadow Play
The artist is the child in the popular fable, everyone of whose tears was a pearl.—HEINRICH HEINE.

E. A Trip Through Yellowstone Park
MISS ELIZA WARREN

F. A Sunlight Shadow Play
The effect of picture on the mind is pleasure and inspiration first, analysis afterwards.

G. Trombonist
MISS RALPHEA PARSONS
Late Soloist of the Boston Ladies' Symphony Orchestra

H. A Sunlight Shadow Play
A Story which never goes down.

I. March
Victor
Prior

A. Overture
Semiramide
Orchestra and Organ
Rossini

B. A Sunlight Shadow Play
It is itself a silent work depicting subtle and mysterious thought.—H. Edel.

C. Organ
a Socur Montique [Rondeau] F. Couperin
Francois Couperin, famous organist in his time, was born in Paris in 1668, died there in 1733. Among his younger contemporaries and in part his pupils, were Scarlatti, Handel and Bach.
b Grand Offertoire de St. Cecelia
D major
E. Batiste
Antoine Edouard Baliste, famous organist and virtuoso, born in Paris in 1829, died there in 1877. The above brilliant composition is dedicated to the Goddess of Music, St. Cecelia.

D. A Sunlight Shadow Play
The object of art is to crystallize the motion into thought and then to fix it in form

E. A Trip Through Yellowstone Park
MISS ELIZA WARREN

F. A Sunlight Shadow Play
A double task to paint the finest feature on the mind of strength and motion.

G. Trombonist
MISS RALPHEA PARSONS
Request Program

H. A Sunlight Shadow Play
A work of art is said to be perfect in proportion as it does not remind the spectator of the process by which it was created.—Tuckerman.

I. Exit March
ORCHESTRA

NOTE—Owing to the length of the lecture it is necessary to divide the same into three parts. The other two sections to be shown Wednesday and Friday.

Wamelin Pianos Used Exclusively in This Theatre

A Specimen Alhambra Program.

land's society at a cost of twenty-five to fifty cents a head. On the opposite page is shown a specimen program of recent date. It will be noticed that the motion pictures shown are not named in the program, the word "A Sunlight Shadow Play" appearing in place of the title, followed by an appropriate quotation or proverb. The management finds this method of arrangement of the program satisfactory to the audiences, although it would seem that reference to the actual title of each photoplay would be an added advantage. It will be noticed that out of nine numbers four are photoplays, namely, B, D, F and H in the specimen program shown. Of the remainder A, C, G and I are purely musical while E is a lecture. The music consists of a six-piece orchestra with a pipe organ. The organ recitals and vocal numbers are of the highest possible class and are considered quite as much a feature of the program as are the pictures. As stated before, illustrated songs are not used, sufficiently good vocal talent being demanded to be satisfactory in itself.

The Alhambra runs two shows an evening, from 7 to 10:30. Matinees are run on Wednesdays and Saturdays. Particular attention is called to the high grade of the musical numbers, especially the organ recitals.

The Cleveland Alhambra is owned by the Euclid Amusement Company, the resident manager being H. E. Edel. As might be well imagined, Mr. Edel is very careful in the selection of pictures suitable for so refined a program. He always insists on a well balanced program, taking as much care in the selection of its numbers as a capable vaudeville manager does in the selection of his shows, always seeing that the theater has a variety of subjects and that no two pictures conflict with one another or bear any resemblance to each other.

As to the effect of this exclusive patronage and the high admission price, it is only necessary to pay a single visit to the Alhambra to realize that there is a good big place for this kind of enterprise. A great many of the Alhambra patrons attend the evening performance in evening dress. It is necessary for the management to employ a call boy for automobiles in front of the theater. Mr. Edel employs as ushers boys from the Western Reserve College, and they work in tuxedo.

The Alhambra is standing proof that the better classes, so-called, not only are glad of the opportunity to attend a picture theater, but actually prefer to pay the higher admission price and preserve their well established dignity.



Entrance and Cashier's Booth of the Alhambra Theater, Cleveland, Ohio.

Films Help Teach Surgery

There seems to be little doubt that the moving picture machine is destined to become a recognized factor in the course of surgical instruction.

Among others who will benefit by its introduction may also be reckoned those persons—and there are many such nowadays—who, although not actually following the profession of medicine or surgery, interest themselves in assisting the suffering, as they will thus acquire a knowledge of certain facts of immeasurable importance.

It is probable that few persons, if any, can have foreseen in the invention of the moving picture machine that which would to a great extent revolutionize the world of teaching; and yet this is precisely what the instrument promises to do, though originally offered to the public only as a toy, an amusement for an idle hour, in the form of a superior magic lantern combining motion with pictorial effect.

The moving picture machine has already brought scenes of national and stirring interest before spectators prevented from seeing the actual occurrences, and with a promptitude that made the representation more valuable. Now it appears about to enter on a path of usefulness the extent and value of which it is impossible to estimate; for it has been recognized as an unrivaled means of demonstration for the use of teachers, and in cases where the eye and hand require to be educated and trained, there is unmistakable evidence that before long its application will be widely established.

Everyone will understand the enormous advantage to those engaged in imparting instruction of a demonstrator which can be called upon to repeat the examples required to explain a lesson whenever and as often as may be required, and can, moreover, be depended upon to reproduce the examples in precisely the same way. The latter attribute makes the moving picture machine extremely useful, especially in cases where delicate and exact manipulation is required, and gives the instrument a great advantage over a mere flesh and blood performer, whose fatigue, state of health, etc., might cause variations.

The use of the moving picture machine, by which moving reflections of the subject under consideration will be distinctly seen by all, also enables a much larger number of students to assist at an illustrated lecture, and to derive benefit from the demonstration. In addition, the lecturer, whether he be the author of the examples or not, might be expected to give a far more clear and lucid interpretation of his subject if freed from the embarrassment of simultaneous performance.

To students unable to attend the lectures of the cleverest and ablest professors, as well as those whom fate compels to reside at some distance from the centers of education, the moving picture machine in its new function will come as an incalculable boon, for it will be possible by its aid to repeat the illustrative action of the greatest authority on any given subject, and by means of an accompanying lecture to repeat the lesson not only as many times as may be required, but in as many different places. This will enable the poor as well as the wealthy, the country as well as the town, to enjoy the same high advantages.

Useful as all this undoubtedly promises to be, the moving picture machine, however, proposes to make its greatest mark in the science of surgery, and by its

illustrative power to add immensely to the knowledge of that science, as well as to simplify the means of acquiring it.

It has also been suggested that by familiarizing people with the sights the moving picture machine might show much of the terror felt regarding a surgical operation could be dispelled; while the apparent precision and ease with which everything is accomplished, as well as the calmness of the surgeon and his assistants would induce a feeling of confidence.

Enough has been said to prove that the moving picture machine has a future of usefulness totally unsuspected by those who first launched it, and of an extent no one in these days of marvelous discoveries can possibly foretell; while, in addition, there is stimulus given to and a change likely to result in the art of photography, of which the moving picture machine is a part.

Kansas City Investigators

The first report on the inspection of the moving picture shows and coin machines in the arcades, made by F. F. McClure, superintendent of the recreation department of the board of public welfare, is anything but complimentary.

Thirty-nine theaters, half the number to be inspected, have been visited by the investigators, and if the report that will be submitted to the council committee influences the aldermen, an ordinance that will deal severely with the film shows will be recommended.

The thirty-nine theaters visited were all in the downtown district and owing to the hours when the calls were made, 11:30 a. m. to 1:30 p. m., the percentage of children found was comparatively small. In the evening hours, it is said, the younger boys and girls are in the majority in attendance, and this, taken into consideration with the class of films shown, shows serious need of revision, the report says.

In the thirty-nine theaters visited 131 films were inspected, and objectionable themes, actions and incentives in that number were suicides, murders, holdups, thefts, "con men" and embezzlements. They were listed as to comparison as seventy-six dramatic, forty-six comic and eleven educational. Those not fit to show to the class that visits these shows are tabulated as follows: Two picturing finish prize fights, six showing marital unfaithfulness, two which introduced illegitimate children, eleven that showed murder and desperate crimes, and fourteen that were considered questionable from all standpoints. Theaters in which vaudeville acts were a part of the show the committee classed as undesirable and the jokes coarse and in many instances vulgar.

In many films that were supposed to be comic the committee declared that boys and children were made to perform "stunts" which attempted to be put into actual operation by some of the youthful patrons of the show would get them into serious trouble with the truant officers. In many of these, it is alleged, the mischief makers were allowed to escape without punishment of any kind that would carry a moral with it.

The theaters in the residence districts are to be visited yet and a report submitted. It is hoped to inaugurate eventually a censor committee associated with the welfare board that will have control over the classes of films and pictures shown at all of the shows and arcades of the city.

Realism in Municipal Advertising

By Watterson R. Rothacker

CITIES, towns and even villages all over the United States are flaunting the colors of community patriotism and shouting long and loud the praises of their respective places. All this noisy evidence of civic pride must not be considered as a mere spasmodic burst of empty enthusiasm; quite the contrary, it is replete with meaning and is thrown at the public as an announcement of progress. It has an epochal significance.

The cities are advertising to the people. Municipal organizations, such as chambers of commerce, commercial clubs, business men's leagues, etc., are banded together and earnestly working in a common cause, that of making known to the world their city and its opportunities.

The members of these organizations are representative of that which is best in a community. They are not, as some who are ignorant of their achievements suppose, merely associated as a society for non-productive mutual admiration. They are hard-headed, discerning, astute business men, who are fired with a spirit of most commendable loyalty. They are believers in the most extravagant claims they shout for their proposition—and their proposition is: "Come to our city and grow with us!"

On a larger scale this is true of sections, states, territories and countries. They all have seen the advertising light and are throwing its enlightening rays so that the world will notice their natural resources, and that which they have to offer the tourists, the prospective resident and the investor.

While it is undoubtedly true that the majority of these advertising operations are substantially meritorious, also is it true that in more than a few instances ulterior motives have made the booster a boaster, and the great American public knows it.

Also an excited community patriot, discoursing on his pet theme, is prone to exaggerate and, in a fever of enthusiasm, indulge in magnificent overstatements which to him may ring true, but which in actuality do not exist as he represents them.

It all depends on your view-point, you know, and the American public has been too often regaled with anecdotes by recruits to the "Stung Club" who have been initiated over the experience route. The people understand the little peculiarities of the boomer and are a bit skeptical. They are posing in a "show me!" attitude, and while they are in a most receptive mood



Watterson R. Rothacker, General Manager of the Industrial Moving Picture Company, Chicago.

for good things; they have learned to distinguish between a good thing and one which *sounds* good.

Now, these commercial organizations are good things—they have good things to offer, and the American public, in common with the rest of the ambitious world, is looking for good things. The problem is: how to get together—how to attract the notice of those who seek to find that for which they seek. The answer is: Advertise!—and advertise so that your advertising is *honest advertising*—make your advertisements *speak with no equivocation!*

Moving pictures are a powerful aid to the municipality or territory whose claims will stand for *pictorial proof*. They are reliable exponents. *Moving picture advertising satisfies the "show me!" crowd.* Moving pictures are of acknowledged accuracy, for they are photographically faithful and exact. They are inclusive and comprehensive; they ap-

peal to, and are understood by all who have eyes to see. It is needless, in fact, to dwell upon the superiority of moving pictures as an illustrative force. They exceed the limitations of inanimate photography and their preeminence is obvious.

Now as to the "how" of their use in municipal advertising. Seeing is believing, and where a mere word statement is usually taken with the proverbial grain of salt, a moving picture illustration of a subject is sufficient and convincing.

To advertise a proposition one must describe it in a manner which will *attract notice, arouse interest, create desire and urge action.*

When the envoy of a city or territory speaks in behalf of that which he represents, he tells of the wonderful opportunity his place offers the business man—the comforts and society it has for the prospective residents—the openings for investors. He *endeavors* to conjure to the mind's eye the delights of the climate, the industrial activities, the general prosperity of the present and the promising possibilities of the future.

If he is an accomplished word painter he succeeds to a certain extent, but even at his best he has to rely upon the credulity and imagination of his audience, and this audience, in turn, has to rely upon his veracity. Where this happy harmony exists seeds are planted which bear fruit; but the crop is bigger, and the results likewise, where moving pictures are employed to demonstrate the talking points and actually show the subject as it is in real life.

Moving pictures are independent of the imagination. Their realistic reproduction is such as inspires confidence, and their portrayal is implicitly believed where words galore are inadequate.

The excellent advertising literature distributed by the various commercial associations through their selected channels tells, in print, of their advantages. Booklets carry in good taste half-tones which show the magnitude of manufacturing plants, crowds of prosperous inhabitants at work and play, the beauty spots and the busy spots, the places where money is being made and the places where more money can and will be made. This, of course, is effective as far as it goes, but it certainly does not carry the reader as far



A Civic Demonstration in a Foreign City.

as he will go after he has *seen* all this throbbing with life and action as it does in animated photography.

A well arranged reel of moving pictures used to advertise a city or land will stimulate the interest of people whose lack of time or inclination has precluded them a view of a community, and will disclose a vista which otherwise would be an unknown quantity.

To those whose procrastination has delayed a consideration of a city, moving pictures act as an incentive. Picture in motion the points of civic interest, the beauty of the parks, the home atmosphere and general advantages of a community and you will instil feelings and arouse latent desires which result in a personal visit.

Picture in motion the industrial activities, manufacturing operations, transportation facilities and other business energies of a place, and you cause the outside business men and keen investors to open their eyes and sit up. This invites investigation and solicits capital.

Picture, as it is and moves, the cheerful action of a busy harvest scene—disclose the natural resources of a farming country, and show the prosperity of an agricultural district—bring to the eyes of the cave-dwelling city folk busy vineyards and fruit-laden orchards. Do this by means of moving pictures and the idea of possession is nurtured, a desire which ultimately makes new residents, more development, new and bigger harvests, more freight and passenger traffic—in fact, a new prosperity.

Scenic and travel moving pictures create a yearning to see the original of the subject. Their graphic depictions of the beauties of scenery are decidedly effective in actuating a desire. Thus they encourage travel by disclosing its pleasures, and benefit the advertiser by suggesting a trip over the road identified in the pictures.

A co-operative arrangement among the individual business enterprises which profit by a display of the city or territory in which they are mutually interested, is desirable for many apparent reasons, one of which is economy. Following this idea of co-operation a municipal organization can secure and utilize a series of moving pictures at a very reasonable cost, for *moving pictures disclosing any industrial part of a city advertise not only that particular thing which is featured, but gives cogent publicity to the location.*

Exhibit the sanitary conditions under which a food product or beverage is manufactured or brewed—display the care with which a machine is made, assembled and tested—show the magnitude of a plant, its facilities, advantages and volume of business, and you make an impression which will always be remembered in connection with the name of that certain firm and product, and identified with the city or place under which jurisdiction that business performs.

This is true also where land companies and those who deal in real estate are involved. Views of the industrial life convey a definite idea of the extent of factory activities, and interest the working man who seeks employment amid the most favorable surroundings, and who becomes a desirable citizen of the place which offers him most and lives up to its promises.

By sharing the expense along these lines as suggested, so that each interest stands its pro rata of the monetary outlay, a very complete and edifying series of moving pictures can be put at the disposal of the official municipal organization at a comparatively small cost. Under their judicious direction these pictures can be exhibited to the decided advertising advantage of all concerned.

The power of moving pictures in the advertising field is far-reaching. They are admirably qualified, and peculiarly adapted for municipal and industrial



Municipal Subject. The Carnival at Nice.

exploitation. They are of proven efficiency in this regard; they have a certified value.

The production of moving pictures for advertising use requires an expert care. The subject must be displayed in its most concise and attractive form and the advertising feature presented logically.

The circulation and exhibition of the finished pictures calls for an expert direction also. In fact, in order to secure the right sort of publicity and advertising through moving pictures, the campaign must be outlined, engineered, inaugurated, guided and executed *advisedly*. In other words, *the extent of the development of the advertising power in moving pictures depends upon its treatment, and its demands exceed the*

grasp of those who have not given the combination of moving pictures and advertising the study it deserves. Moving pictures offer an extraordinary opportunity to the progressive advertiser, and they are worthy of more than an ordinary direction.

Church to Give Illustrated Songs and Sermons

The first church in Los Angeles to adopt the motion picture as a means of arousing interest in religious work is the Salem Congregational church, at Twenty-eighth and Paloma streets.

The motion pictures will be used for the first time on Sunday evening, April 2. Such pictures as "Ben-Hur," "Pilgrim's Progress," "Uncle Tom's Cabin," and "The House of the Seven Gables" will be shown.

The purpose of this move is to aid in the elimination of undesirable pictures from public theaters, and to give the people a place where they may find good, clean amusement.

All pictures relating in any way to theft, robbery, murder, etc., will not be tolerated, as it is believed that such pictures exercise an abnormal influence upon young minds.

Another feature which the church intends to provide is the illustrating of songs such as "The Holy City," "Nearer, My God, to Thee," and "Rock of Ages." The Baraca club's orchestra of eight pieces will furnish music at all the services.

It is the intention of the pastor of the church, Rev. B. H. Reutepohler, to hold services at the church every Tuesday and Thursday evening, at which times motion pictures will be shown and illustrated sermons given.

"In the past," said Mr. Reutepohler, "we have sent out our people to be amused by the devil. The direct cause for such a large percentage of the people seeking amusement in places of ill-repute is that a large portion of them have at least eight hours each day in which to be amused. As nearly all amusements have been commercialized, the keen minds at the heads of them have resorted to the practice of giving the public shows of a sensational and suggestive nature, instead of furnishing them with places where good, uplifting pleasure can be had.

"We have canvassed the city from Sixteenth to Thirty-sixth street, and from Main street to Long Beach avenue, and find that only about one-half the people attend church. I do not think that anything that will amuse and interest the people is necessarily bad; therefore, I believe that the installation of moving pictures in the church will eventually tend to elevate the moral character of the entire community."

Buffalo Schoolmen Consider Motion Pictures

"The moving picture as an aid to education in the public schools is bound to come, and that before long."

Such is the opinion of Warren W. Zurbrick, principal of school 37, Buffalo, N. Y., and which is held by nearly all the principals in the city's public schools. The general opinion is that properly selected films would prove of the greatest benefit to the school children.

There are many serious difficulties, however, in the way of the adoption of this machine, whether separate from the ordinary stereopticons, with which a large proportion of the city's schools are equipped, or as an adjunct to them. For one thing, it is a difficult matter

to find a film that is exactly suited to the needs of the children.

"The difficulty is this," explained a man who is interested in the business. "The big firms that manufacture these films are dealing with customers who demand something in the nature of the dime novel and the comic supplement. It would not pay them to go in for the making of good, honest films of educational value, which could easily be done; since until a majority of the thousands of schools throughout the state alone, let alone the rest of the country, take up the biograph machine and themselves become regular customers, it would be next to impossible for a single school or even half a dozen to get a regular supply of educative films.

"There would be no difficulty in their manufacture—the country teems with subjects; but to make half a dozen films would be altogether too costly."

Yet the enormous advantages of the living, moving record of an operation in wheat garnering, for example, over the flat picture of it as given by the stereopticon and its slides is bound to cause the adoption of this method of teaching all through the country. Buffalo is a pioneer in the use of the stereopticon, as it is; having been one of the very first to use this visual instruction. When the idea was first taken up the state started out to supply slides to the cities in proportion to their size; but this system of distribution was quickly abandoned, and now Buffalo has the honor of getting from the state the largest proportion of slides of any city in the state, not even excepting New York City. And what is more, the schools have been equipped with the machines solely at their own expense.

It is believed, therefore, that Buffalo will be the very first to take up the proposition of equipping her schools with the biograph machines, once they come in. Indeed, were there an adequate supply of proper films, several of the schools would now be equipped.

"If I were assured of getting films such as would really educate, I would buy a machine for this school myself," said Mr. Zurbrick. "The cost is not so very great, being not more than three times that of the stereopticon, in place of which it can be used anyhow. And it's always possible for a school to get up an entertainment to raise funds for anything of this nature."

The possibilities of the project are very large. For example, the processes of picking, ginning and spinning cotton could be taught by this means as in no other way. Similarly, the various processes by which iron ore is turned into the finished article could be shown without difficulty.

"The moving picture for this purpose is as much superior to the ordinary picture as the latter is to none," said Mr. Zurbrick. "The picture tells its story to the eye, which is much more retentive, in a way, than the ear. And with motion added, it is still better."

Pictures Aid Mission Worker

For the past five years Mrs. A. I. Bradley, in charge of juvenile work among the foreigners at Bethlehem Institution, Los Angeles, has given a stereopticon picture show every Sunday evening, to a large audience of children. Women come with babies in their arms, and sometimes men join the company. This is always done in connection with a class she conducts in the public hall in the hotel building, and the picture shows are so popular that she never lacks a crowd.

Realism and the Photoplay

By James B. Crippen

IT is hard to tell how a photoplay will affect different people. A film that strikes one man as "good," "bully," "a peach," will strike another as "punk," "rotten," "bum." Probably every film released receives every degree of appreciation from the highest admiration to the deepest contempt. There are almost as many opinions in regard to a film as there are people who see it. One man likes the leading lady's looks, another does not; one man is inspired by the moral, another is nauseated by it; one man is impressed by the magnificence of the scenery, another is offended with its tawdry pretense; one man admires the hero for punching the villain's nose, another is shocked by such brutality; one man palpitantly follows the hero and heroine through the devious courses of true love, another is irritated by so much "love business"; one man likes "Westerns," another farces, another society dramas, another historicals, and another "pictures of every day life." The only films which can be depended on to win anything like universal admiration are those which bear evidence of great cost, those which have a patriotic or religious tendency, those which portray a famous classic, or those which appeal to prejudice, racial, social, sexual, etc. In other words, the film must enjoy a prestige that is extrinsic. It is admired largely for a merit that comes from without. The modest photoplay that "stands on its own bottom" is liable to get everything from bouquets to rotten eggs.

Very, very often a man's opinion of a photoplay is based upon one definite feeling only; for instance, the man who likes the leading lady's looks, likes the whole film; whereas the man who does not like her looks dislikes the whole film. The most vivid impression created by a film is generally the one by which it is judged. All lesser impressions are forgotten in the final summing up. That is why criticisms, even written ones, seldom express a mixed opinion; the thing is either totally good or totally bad. The film is judged in the light of the one vivid impression.

As an example of the narrow lines within which an opinion is formed, even by the most enlightened, observe the following criticism written by a man who is known as an authority on motion pictures, having written a book or two upon the subject. The name of the film does not matter; it was released within the last few months:

A mountain picture in the Canadian Rockies. Also a rocky picture in the Canadian mountains. The photography is good. That is put first, because it might be forgotten later.

The attempt at detail in this picture would be a credit to an office boy's first effort as producer, because it would furnish him so many examples of things he should not do again. The opening scene represents a workman without tools trying to inspect and repair a freight car and the producer has given the scene a longer time than the workman can keep up the bluff without tools. Beginning with this fiasco the standard is well adhered to throughout the remainder of the film. When the train is cut on the up-grade by the "villain" of the cast, the cars before the cut looked toward the caboose and after the cut, without reason for change, looked toward the engine. After the train is cut, of course the engine runs ahead and the caboose, with its two box cars, stops and then starts backwards down the grade, the caboose leading and

the hero lying unconscious on top of the box cars. In the next scene these three cars, two box cars and a caboose, are gaining headway down the mountain slope, but wonder of wonders, some wizard has picked them up and turned them around, the box cars leading and the caboose following. The hero recovers consciousness and twists in vain at the brake wheel of the now leading box car. This same brake wheel occupies his attention through several succeeding scenes in which the mountain scenery is very picturesque, but in which the hero does not attempt the other brake wheel available on the train.

Now the little station agent comes prominently to the front in the person of the leading lady. In great agitation she takes the telegraph message which surely came over the line very slowly, considering the pauses in her writing. While writing she is agitated in the extreme, for her sweetheart is on the wild train, but the message as copied by her hand is the smooth writing of a school girl and not even on a printed telegraph blank. Again, after a race in an auto track wagon, the switch is reached and turned and the runaway cars rush madly over it at a pace so great that the heroine runs after them and catches them easily. The heart-rending speed of the train down the mountain must be reaching at least three miles per hour. In her excitement the girl forgets to turn the train back to the main track, but the overland limited coming along just then takes the right track properly as any well educated train should, regardless of the condition of any plebeian switch. It is also worthy of note that the overland limited comes over the track in the same direction that the runaway cars came, yet no explanation is given how the overland limited passed the engine end of the train without becoming cognizant of the fact that the caboose end of the train still lay somewhere on the track ahead.

The film is a farce; it is to be hoped it was so intended.

The photoplay on which this critic heaps his scornful censure, was received by the press reviewers with considerable favor. It was praised for its novelty, its dramatic intensity, and for its daring. It was considered no small feat to induce a great railroad company to place its tracks and box-cars at the disposal of a photoplay producer in order that he might create sensational entertainment for distant multitudes. Three box-cars running wild down a mountain slope with the hero lying insensible on top! Whew! The thrill was spoiled for our critic, however, by the fact that they came wrong end to.

Little points of realistic detail like this are constantly spoiling films for people. Some little picayunish inaccuracy assumes mountain-like proportions. If a soldier salutes with the wrong hand; if a "Western" is taken in New Jersey; if the clock fails to keep in synchronism with the dramatic action; if a flag shows too many stars; if an Indian wears too many feathers; if George Washington's queue is an inch too long; if a hen flies by night; there is always somebody to point it out and burst with indignation. Somebody recently protested because the actors in a photoplay supposed to be laid in Russia were framing their silent words in English. This *reductio ad absurdum* is laughable, but not illogical. The film reviewers reveal a marvelous wealth of archaeological, historical and technical knowledge when it comes to picking flaws with realistic detail. Let a hat or a sword or a detail of costume or scenery occur a year and a half before or after its proper historical period and the reviewers will land on it with glee. Many of them never write with more zest than when noting errors of this de-

scription. The intoxication of certitude is upon them, conscious for once that they are indisputably right. It is so gratifying to tell a man that his necktie is undone—and so easy. Whereas to point out some deficiency of his moral or intellectual make-up is difficult—and dangerous. Many a review passes over a glaring misrepresentation of life and character in order to dwell upon some little inaccuracy of realistic detail. The critical shibboleth is "realism," rather than "truth."

There is a landscape by Rubens hanging in a famous European gallery which was for many years worshipped as a masterpiece. One day a wiseacre turned his eagle eye upon the picture and observed that the shadows cast by certain trees were pointing convergently instead of lying in parallel planes; in other words, that the daylight was coming from two directions. The noise he set up upon this discovery was heard around the world, and since then a certain class of people have had nothing but disdain for the erstwhile masterpiece. On the other hand, another class of people, mostly artists, have admired the painting more than ever, contending that Rubens only proved himself the greater artist by overriding convention and even transcending reality in order to accomplish a desired effect.

This leads to the question: How far is realism to be carried? Must a film be absolutely impeccable in regard to detail before it can receive the stamp of approval? Obviously not, because a state of absolute impeccability never was or will be. There is no film so perfect but that a sharp eye could pick out some material flaw. The photoplay producer is not another Creator, omniscient and omnipotent, molding a world that is new and perfect; he can only combine old forms in his own fallible way, and inaccuracies are bound to creep in. And after all it is not the producer's purpose to create reality, but the *illusion* of reality. Art is not presentation but representation; it only assumes the form of reality in order to convey thought. Realistic details are thrown in simply as an aid to the imagination. The ideal drama minimizes realistic detail to the point of a complete absence of scenery. The Greek drama had no scenery; neither did the drama of Shakespeare's day. A painted sign hung upon the proscenium and stating that this was the Forest of Arden, or the Rialto at Venice, or the ramparts of Elsinore, was sufficient for the Elizabethans. They framed in their imaginations a more perfect and delightful Forest of Arden than any that a scene painter has devised since.

On the premise that realistic detail is used to foster illusion, it would be easy to build up an argument that the person who objects to a point of detail is simply confessing his stupidity and lack of imagination, in that he is unable to see in the imperfect reality the ideal thing which the producer intended. But that would be insisting on a dramatic ideal that has, happily or unhappily, gone out of date. Along with the drama, whose concerns are essentially ideal and spiritual, there has grown up a subsidiary art of production, mounting, staging, whose aid and standard is quite properly realistic. Whatsoever details enter into a picture must be accurate. The material vehicle of the drama must be perfect in its realism—or detailism, as it might be called.

This is, on the whole, a praiseworthy standard, but it has objections. In the first place, it is a very difficult standard, demanding an amount of care and

attention that is scarcely commensurate with the value of the result achieved. It is an effort to make the drama perfect in a subordinate and relatively unimportant part. The care and attention which should be bestowed upon the dramatic action is liable to suffer a diversion into the infinitely various and difficult channels of realistic perfection. In the second place, the devotees of realism are liable to lose their perception of that higher standard which is beauty. In their effort to serve truth, they forget their allegiance to beauty. This has already happened in America and finds exemplification in the furious outcry that was raised against taking "Western" pictures in New Jersey. The film-makers bent before the storm and went west to get the real settings. Now they show us really truly western landscapes that are so dry, flat, dreary, weary, monotonous and desolate that they are not worth looking at. One would not turn one's head to see such scenes out of a car window. The only films which have justified this western exodus have been those which showed some picturesque spot that cannot really be called typical of the West. For that which typifies the West is its flatness and monotony. The one element of beauty to which the western plains and deserts can lay claim is their vivid, almost lurid, color; but this lies beyond the power of photography to reproduce. Wherever the makers have found beauty in the West they are justified; but they could have found beauty in New Jersey, and generally did. Mr. Epes Winthrop Sargent has some interesting views on this point. In a recent article he says: "There are some spots in New Jersey that are more western than the Wild West. This is not to be regarded as an endorsement of every picture that is taken back of the Palisades, but there are spots, lovely, characteristic and more like the preconceived ideas of the West than anything in Arizona or Montana." Those words are so wise and have such a deep and truthful implication that they should be pounded into the ears of every fanatic devotee of realism until he sees daylight.

The point to be noted and emphasized and seared into the brain, however, is that the drama with its conflict of character and morals, is something higher and something different from the vehicle which carries it. The action must be distinguished from the setting. Because the settings show a faulty realism, let this not blind the spectator to the merits of the human conflict. Let there be none of this wholesale censure of a photoplay simply because the material details deserve censure. That was the fallacy of the criticism quoted somewhere above. The writer branded the whole film "a farce," simply because he detected some inaccuracies of detail. This style of criticism is all too common. It is to be noted among the trade and show-paper reviewers; in fact, they seldom become specific except on this point. They will record the realistic inaccuracies of a film *ad infinitum*, and sum up the rest of the film under a single broad adjective, such as "excellent," "admirable," or that particularly pet phrase, "up to standard." Is it that they confine themselves to such criticism because it is perfectly safe? It requires no logic to defend such opinions because they are simply a statement of fact. There is no chance for argument. The main qualification for a critic of this school is a pair of sharp eyes.

This style of criticism has percolated down to the general public with a vicious result. If an engineer or mechanic sees a film actor hold a monkey wrench by the wrong end, he snorts aloud with disdain, and tells

everybody around him what rotten acting it is. If a telegraph operator sees the distracted heroine tick off a message in a code that was never known to Morse, he curls his lips with unutterable contempt and tells all his friends about it. The malicious glee with which people hop onto such errors is almost ghoulish. And they always pass it along like a toothsome bit of gossip. Doubtless they do this to show their friends how smart they are. Just as smart as them critics, by gum!

This standard of criticism is vicious because it places emphasis on non-essentials and leads people to look for the wrong things. People who keep their eyes glued on details are liable to miss the spell of the drama. Sharp eyes and a carping attitude do not leave the heart open to emotional appeal. Better forget the details and follow the conflict of hearts and minds. Let the soul expand in sympathy with the action. Hang detailism! The play's the thing.

Youngstown Ministers Report

As the result of an investigation of local moving picture shows carried on under the auspices of the Ministerial association of Youngstown, Ohio, the following report was presented at the meeting of the association by Rev. Olin Clarke Jones and R. C. McAfee:

"Photoplay" or "the motion picture" presents a problem and opportunity of unknown magnitude, calling for careful investigation and patient scientific thought. In the United States at present there are about 10,000 motion picture theaters, showing to an audience of 4,000,000 each day. The motion picture audience is five times that of all other theaters. Of this audience between five and six hundred thousand are children between the ages of 4 and 16. Local statistics are even more interesting. Youngstown has ten motion picture theaters showing seven days a week; two regular theaters showing on Sunday. On estimation of best authority the audience in the ten motion picture theaters for seven days is 50,000. The Sunday audience in the twelve theaters is 15,000.

A simultaneous investigation of Youngstown's motion picture theaters was recently made by fourteen men of character, fairness and judgment, each theater being visited at different hours by different men on the same day. The results of their findings are as follows:

1st—In eight of the ten theaters the sanitation was very poor, the air in each instance being foul and heavy, and the floors filthy.

2d—Three of the ten put on vaudeville in connection with the pictures.

3d—All of the theaters are more or less underlighted.

4th—The statutes and city ordinances concerning exits and lights at the same, fire booths, number and width of aisles are very fairly complied with by all theaters.

5th—The pictures shown are not highly objectionable, although they differ very materially in grade, and in most every instance there was opportunity for improvement.

Three self-evident facts present the motion picture an institution to be reckoned with:

1st—The motion picture theater is a self-supporting, dividend-declaring institution, on a five or ten-cent basis.

2d—The motion picture is real throbbing life expressed in an universal language.

3d—Each day 4,000,000 in the United States interpret through pictures the stories of life.

Under sane and fair regulation adequately censored it has shown itself to be worthy of encouragement. With health laws rigidly enforced it becomes a medium of clean, wholesome amusement, with educational possibilities unlimited, and social and religious influence without end.

A solution of this problem must be worked out along co-operative lines. A desire on the part of the management to improve conditions should be recognized and appreciated. In a spirit of social service to the community we offer the following suggestions:

1st—That ordinances should be passed and rigidly enforced compelling proper sanitation.

2d—That the motion picture and vaudeville be disassociated, "for it must be remembered that a five or ten-cent theater cannot afford to pay for good vaudeville; but the lowest price buys the very best that exists in motion pictures."

3d—That the pictures be shown in theaters lighted well enough to read by with comfort, and that as soon as possible all pictures be colored to minimize the eye strain.

4th—That we protest the present photoplay on the Sabbath day.

5th—That a model motion picture theater be established in the congested foreign district with a purpose to furnish clean amusement, and to offer a medium of education and moral instruction.

6th—That a co-operative board of censorship be established, consisting of representatives from ministers, educators, social workers, business men and motion picture managers to encourage development of photoplay possibilities in the fields of amusement, scientific investigation, civic betterment and character building.

Pictures to Boom Real Estate.

The beauties of Chicago and Chicago's suburbs are to be shown in an unique series of moving pictures at the Coliseum, April 28 to May 7, when the real estate show will be the center of exposition attractions. The management of the real estate show is arranging to have one of the big moving picture companies make the films.

This will be the first time the moving picture idea has been used in Chicago in booming real estate and suburban property. The railroads entering Chicago will be utilized in making the films and one of the moving picture machines will be operated from the rear platform of a passenger coach, thus making a sort of travelogue film. A number of the suburban towns have arranged with the Industrial Moving Picture Company for individual displays.

Teaches with Motion Pictures

Dr. Frederic S. Lee, professor of physiology in Columbia University, New York City, showed his audience at the American Museum of Natural History on the moving picture screen how the germs of the sleeping sickness thrive amid the blood corpuscles. He had pictures showing how the movement of a rabbit's heart was studied, and a series illustrating how scientists inoculated monkeys with fever germs to study disease, a very similar process to the one which resulted in the recent discovery of a meningitis serum, he said. The last picture showed the monkeys restored to health. The pictures were taken at the Pasteur Institute.

Stereoscopic Projection and "Alabastra"

By A. J. Steelhammer

STEREOSCOPIC projection, that *ignis fatuus* pursued spasmodically by inventors since projection and stereoscopy first were known, is again to the fore, encouraged by the broadened powers of modern science.

It is the application of a stereoscopic image to a screen that so baffles most investigators. The principles of stereoscopy are not in themselves obscure, and attempts to adapt them to projection were related by *La Nature* in 1890 or earlier.

The celebrated philosopher Bacon, the founder of the experimental method, claimed that we see better with one eye than we do with two, because the attention is more concentrated and becomes profounder. "On looking in a mirror," says he, "we may observe that, if we shut one eye, the pupil of the other dilates." To this question: "But why, then, have we two eyes?" he responds: "In order that one may remain if the other gets injured." Despite the reasoning of the learned philosopher, we may be permitted to believe that the reason that we have two eyes is for seeing better and especially for perceiving the effects of perspective and the relief of objects. We have no intention of setting forth here the theory of binocular vision; one simple experiment will permit any one to see that the real place of an object is poorly estimated with one eye. Seated before a desk, pen in hand, suddenly close one eye, and, at the same time, stretch out the arm in order to dip the pen in the inkstand; you will fail nine times out of ten. It is not in one day that the effects of binocular vision have been established, for the ancients made many observations on the subject. It was in 1593 that the celebrated Italian physicist Porta was the first to give an accurate figure of two images seen by each eye separately, but he devised no apparatus that permitted of re-constituting the relief on looking at them. Those savants who, after him, occupied themselves with the question, treated it no further than from a theoretical point of view. It was not till 1838 that the English physicist Wheatstone constructed the first stereoscopic apparatus permitting of seeing the relief on examining simultaneously with each of the eyes two different images of an object, one having the perspective that the right eye perceives, and the

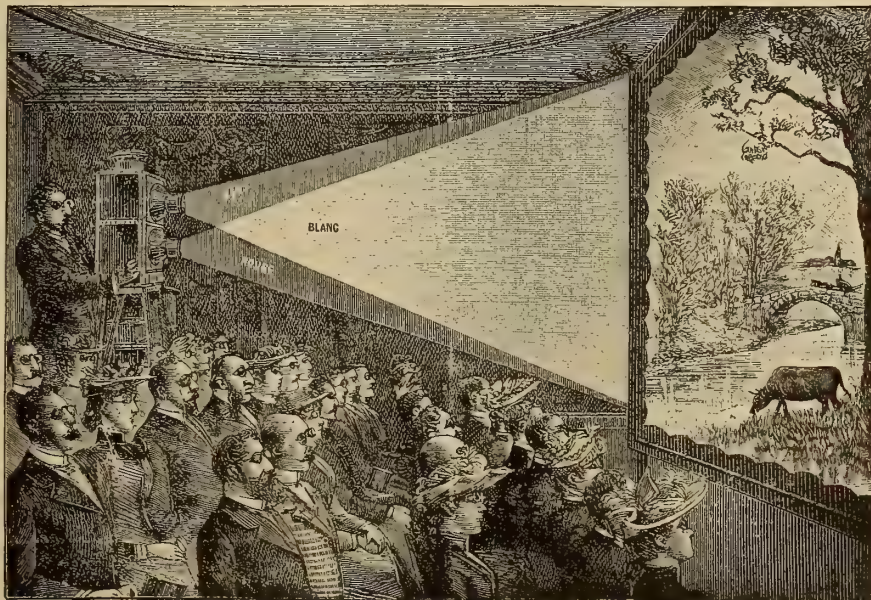
other that which the left eye perceives simultaneously.

This apparatus is described in almost all treatises on physics. We may merely recall the fact that it operated by reflection, that is to say, the two images were seen through the intermedium of two mirrors making an angle of 45 degrees. The instrument was very cumbersome and not very practical. Another English physicist, David Brewster, in 1844 devised the stereoscope that we all know; but, what is a curious thing, he could not succeed in having it constructed in England, where it was not at first appreciated. It was not till 1850 that he brought it to Paris, where it was constructed by Mr. Soleil and his son-in-law Duboscq. Abbot Moigno and the two celebrated opticians succeeded, not without some difficulty, in having it examined by the savants; but, at the great exposition of 1851, it was remarked by the Queen of England, and from this moment Messrs. Soleil and Duboscq succeeded with difficulty only in satisfying the numerous orders that came from all parts. As photography permitted of easily making identical images, but with different perspective, it contributed greatly to the dissemination of the apparatus.

The stereoscope, such as we know it, presents the inconvenience of being incapable of use by more than one person at once. Several inventors have endeavored to render the stereoscopic images visible to several spectators at the same time. In 1858, Mr. Claudet conceived the idea of projecting the two stereoscopic images upon ground glass in superposing them. The relief was seen, it appears, but we cannot very well explain why; the idea, however, had no outcome, because the image, being quite small, could be observed only by but three or four persons at once. It was Mr. D'Almeida, a French physicist, who toward the same epoch solved the problem in a most

admirable manner, and we cannot explain why his process (that required no special apparatus) fell into the desuetude from which Mr. Molteni rescued it and obtained much success.

The impression of the relief appears when each eye sees that one of the two images which presents the perspective which it would perceive if it saw the real object. If we take two transparent stereoscopic images and



Old Method of Stereoscopic Projection with Red and Green Glasses.
From a Wood Cut.

place each of them in a projection lantern, in such a way that they can be superposed upon the screen, we shall obtain thereby a single image. It will always be a little light and soft, as the superposition cannot be effected accurately, the perspective not being the same for each of them. It is a question now to make each eye see the one of the two images proper to it. To this effect Mr. D'Almeida conceived the very ingenious idea of placing green glass in the lantern in front of the image having the perspective of the right eye, and a red glass in front of the other image. As green and red are complementary colors, the result was not changed upon the screen; there was a little less light, that was all. But if, at this moment, the spectator places a green glass before his right eye and a red one before his left, he will find himself in the condition desired for realizing the effect sought.

Each eye then sees only the image responding to the coloration chosen, and, as it is precisely the one which has the perspective proper to it, the relief ap-

ever, apparently never materialized. So far as public exhibition is concerned, it would never be successful, because it imposes on the audience the unpleasant requirement of wearing special glasses.

As stated above, the requirement for stereoscopic projection is that each eye must see only its particular one of the two images. This would seem effectually to dispose forever of the possibility of developing a practical method for placing stereoscopic images on a screen, to be viewed with the naked eye.

But in the event that we cannot obtain the real article we are in search of, an imitation sometimes serves almost as well. For example, we can often perceive a purely imaginary stereoscopic effect by the simple process of gazing fixedly at a good photograph with one eye, keeping the other closed. In this case the effect is probably obtained because we are subconsciously aware that one eye cannot perceive relief; and since we are using but one eye, the *absence* of relief is not evident and our senses accept its presence

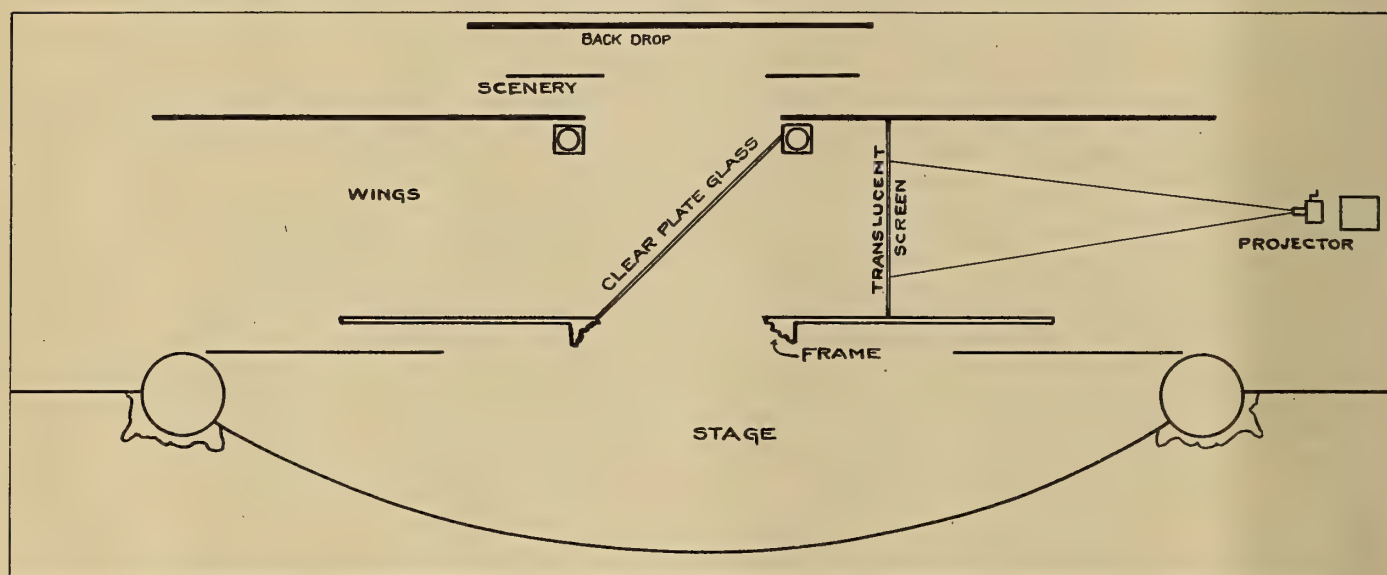


Diagram of "Pepper's Ghost" as Adapted to Messter's Alabastra System.

pears immediately. The effect is striking. We perceive a diffused image upon the screen with the naked eye, but as soon as we use one special eye-glass the relief appears with as much distinctness as in the best stereoscope. One must not, for example, reverse his eye-glass, for if (things being arranged as we have said) he looks through a red glass before his right eye, and through a green one before his left, it is the image carrying the perspective designed for the right eye that will be seen by the left eye, and reciprocally. There is then produced, especially with certain images, a very curious effect of reversed perspective, the background coming to the front.

An assemblage of persons all provided with colored eye-glasses would be quite curious to contemplate. The old print reproduced here represents a stereopticon seance, and shows well the effect of the two luminous and differently colored fascicles superposed upon the screen.

In a preceding note upon the same subject, Mr. Hospitalier remarked that upon combining these effects of perspective with those of the praxinoscope, an early motion picture machine, we would obtain entirely new effects. This interesting adaptation, how-

ever, automatically. In other words, we copy, with a single camera lens, a view which we are accustomed to observe through two eye lenses; and conversely, on observing the result through one eye lens, we get a subconscious effect of two camera lenses.

This system, however, adapts itself to projection no more readily than does true stereoscopy, since it depends upon a special use of the observer's eyes. There has lately come into prominence, however, a system which, while in no sense truly stereoscopic, nevertheless manages to secure an effect which has all the apparent qualities of projection in relief.

The new system has been developed by Messter, and is called by him "Alabastra" because the projected images are white, like miniature marble statues. Alabastra is motographic. The invention has been shown in many of the great cities of Germany, where it has created a considerable sensation, as well as in England and this country. The studio is fairly well illuminated, quite well enough to be able to read, and this amount of light does not in any way destroy the illusion. The invention is in principle an application of "Pepper's ghost" to cinematography, but so modified as to give a stereoscopic effect. This is obtained

by projecting two sets of pictures onto a couple of white screens, the reflections from which are then thrown on a piece of plate glass hung at an angle, in the front part of the little stage. Owing to these reflectors being fixed at slightly different angles, the reflections on the plate glass do not exactly coincide, and a stereoscopic effect is produced. The stage used in a recent demonstration had an opening of about six feet, and apparently a depth of about five feet. It was fitted with backgrounds, drop curtains and so forth, just like an ordinary theater in miniature. The images of the moving pictures were sufficiently brilliant for the back-ground not to be seen through them, although the stage was well lit. The figures are about twenty inches high, and have the appearance of living statuettes, made from alabaster. They moved over the whole of the width of the opening, but not to any considerable distance backwards or forwards. The stereoscopic effect was, however, certainly most realistic, one figure passing behind another in the most life like manner. They might well have been Lili-putions in stone come to life, like Galatea.

This is the first time it has been possible to see stereoscopic moving pictures without the aid of some form of spectacles (or similar adjunct), and the *Kinematograph* believes we may reasonably look forward to a not far distant day when we shall be able to view all forms of moving pictures in the solid on a full-sized stage.

Pepper's ghost, upon the principle of which Alabastra is founded, is explained in most books on physics or optics. It depends on the reflection of images from a plane plate glass at an angle of approximately 45 degrees. Thus the spectator sees not only the image reflected *from* the glass, but also the stage background and scenery *through* the glass. That is why the images are white; they must be bright enough to kill the transmitted light of the background, yet the background must be bright enough to show distinctly around the images.

It is evident that the apparent stereoscopic effect of Alabastra is due not to the superposing of images on the screen, but to the superposing of the image reflected from the glass on the image transmitted through the glass. We see the real stage and scenery, stationary; and imposed upon that vision we see the little white reflected images, moving. The stereoscopic effect is not an effect at all. It is real perspective, since the stage is real.

The reason the present figures of Alabastra are so small is that the apparatus and paraphernalia to project anything like life-size figures would be cumbersome and expensive beyond all proportions to the results. The miniature figures are very pleasing,—perhaps more so than larger ones would be, since there is little detail in the pure white images. Even if the system does not develop to the universality of the ordinary motion picture as an entertainment feature, it should find great use as an advertising novelty, and possibly for private exhibitions. But it shows great promise of bigger things than that.

Film Reforms in Portland, Ore.

The joint committee representing societies interested in the improvement of the moving picture shows in Portland, Ore., reports a hearty co-operation on the part of the managers of the theaters. At the suggestion of Melvin G. Winstock, of the People's Amusement Company, a delegate has been appointed

for each day in the week to visit the quarters of the two companies which control the films displayed in Portland. These delegates are to view the films before they are released.

While this work is simply advisory the managers have promised the organizations that if at the end of six months' trial the standard is not raised to the point desired by the committee, an ordinance calling for an official censoring board will receive not only the approval of the managers but their hearty support. The delegates will meet once a week to compare notes and a report will be sent to each manager and to the National Censorship Committee, New York.

The following letter has been sent the members of the two Portland film companies by the committee:

"Dear Sirs:—The representatives of the various organizations that have taken up the matter of an investigation of the moving picture shows of this city, whose report was published some time ago, desires to express their commendation of the efforts being made by the companies engaged in the business to meet the general desire for a higher standard.

"While we believe that there is still much room for improvement, particularly in the matter of ventilation, lighting and overcrowding, there has been a noticeable improvement in the character of the films.

"We would especially commend such groups as those recently shown—'Lassoing Wild Animals in Africa,' and 'The Tale of Two Cities.' We understand that the box office receipts fully justify our assertion that the public appreciates a high standard and prefers to patronize clean and decent entertainment.

"The moving picture has come to stay and is of inestimable value, both as an entertainment and as an educational medium, but we believe that the public should indicate its preference for the better class of pictures either through the press or to the managers. We have found that the managers are as anxious to conduct a clean business as the mothers are to have clean and decent pictures shown. It is from the point of view of mutual interest that it is ordered that a copy of this first letter be sent to each company and to the press.

"Eleanor Colwell, for the Associated Charities; Valentine Prichard, for the People's Institute; Flora K. Lippitt, for the Council of Jewish Women; E. M. Newill, for the Woman's club; Millie Trumbull, for the Child Labor Commission."

Another Asylum Gets Into Line

The effect upon the insane of moving picture exhibitions will be tried at Dunning, Ill., within a short time by Dr. J. P. Percival, the superintendent. James M. Slattery, superintendent of public service, has entered heartily into the plan and has advertised for bids for machines for Dunning, the county hospital, and Oak Forest infirmary.

Dr. Percival was formerly head of the state hospital for the insane at Norfolk, Neb., and experimented with moving picture machines while there.

"The patients at the institution at Norfolk, Neb., thoroughly enjoyed the pictures," said Dr. Percival. "The effect upon the insane was soothing and the pictures tended to divert the minds of the patients.

"It would have a bad effect to show insane patients pictures of tragedies, or highly exciting events. Comical films and pictures of scenery and cities are the kind of films which will be shown."

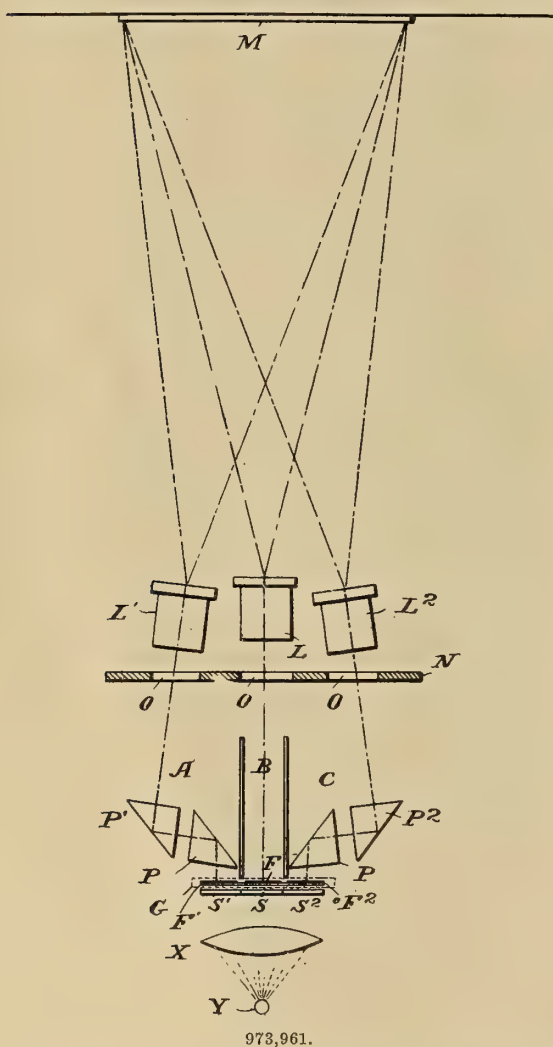
Recent Patents in Motography

By David S. Hulfish

NO. 973,961 and No. 973,962. Method and Means for Projecting Motion Pictures in Natural Colors. William E. Oliver, Washington, D. C., assignor to The Oliver Tri-Chromatic Company, of same place.

Two patents for a system using the simultaneous projection of trichromatic images in motion pictures whereby colored pictures are produced upon the screen

Fig. 1.



973,961.

by a black-and-white picture positive produced by direct photography from nature. The three images for the three primary colors for projection at the same time are arranged side by side upon the picture film, but the width of the film is not mentioned in the patent.

The full descriptive text of patent No. 973,961, aside from laudatory remarks, is as follows:

Figure 1 is a diagrammatic view showing the general arrangement of the lenses, screens and prisms. Fig. 2 is an elevational view of the projecting apparatus showing more particularly the relation of the tri-colored film and the lenses; and Fig. 3 illustrates the film.

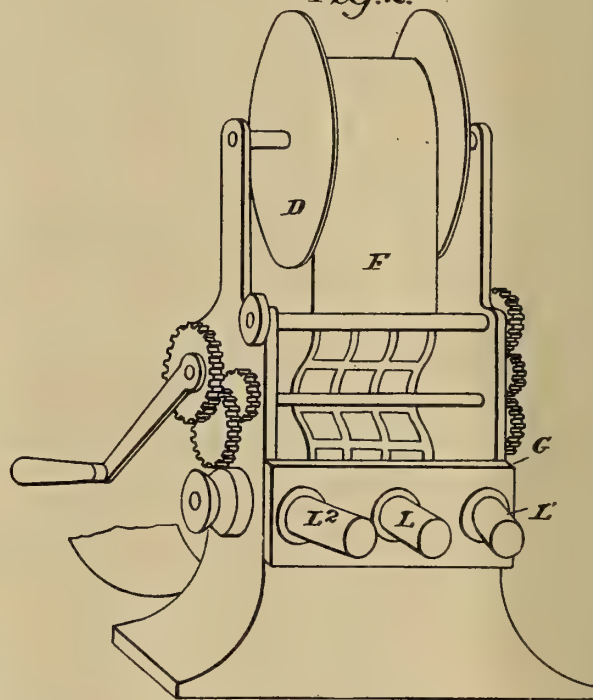
Referring to the drawings, L, L', L², indicate the lenses, whereof the last two are adjusted by any suitable means (not shown) for minute angular adjustment. The prisms P, P', P², are under like control.

N, indicates an appropriate shutter with openings O, which are opened and closed in any suitable manner.

G, indicates the gate or window at which the film or tape F, pauses at the moment the openings O, in the shutter are opened.

Y, indicates a source of light that illuminates the photo-

Fig. 2.



973,961.

graphic images, X, the condenser, and S, S', and S², are the color screens which filter the light from the condenser before it passes through the film.

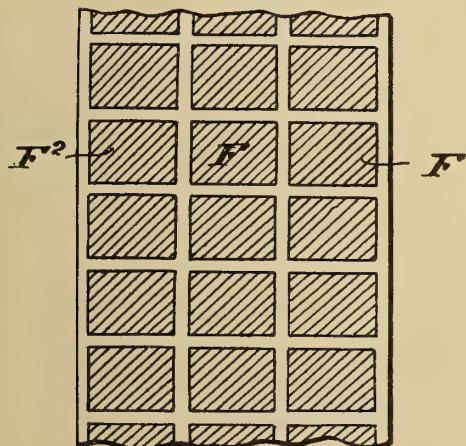
M, indicates the display field or screen which presents the picture in natural colors.

By adjusting the reflected prisms P, P', P², upon their axes, the light rays which are diverged and reflected may be directed into line, with the optical axes of the lenses L', and L², after these have been adjusted to accurately superpose the three images upon the screen, which is, of course, essential in producing a unitary composite picture. It will be appreciated by those skilled in the art, that the focal distances between each of the images, F, F', F², of the film and the three lenses must be the same in order that the three pictures shall be in focus upon the screen simultaneously and in order that the images shall be identical in dimensions so that they may be accurately superposed, these features being absolutely essential to the production of a single composite picture and the synthesis of the three colors. I am enabled to accomplish these ends by diverging the light rays of the colors upon either side of the central color, between the film and the lens, so that the central lens may be placed at a slightly greater distance from the film than the side lenses, the paths of the light from the film to the three lenses being thereby made equal. This also provides for equal illumination of the three images since it is essential that the path of light from the condensing lens X to each of the lenses shall be uniform in order that the maximum light may be focused upon each lens to obtain

the full illumination, the position of the light source Y being changed with each change in the focus.

The colors employed are the three primary colors, red, yellow, and blue, the red screen S, being located in the center or middle compartment B, with the complementary yellow and blue screens, S', and S'', on either side thereof or respectively in the compartments A, and C. In my practical investigation of this subject, I have found that it is essential that the red rays should be transmitted and projected without deviation from the source, because of the

Fig. 3.



973,961.

much lower rate of wave-vibration of the red compared with the wave-vibrations of the other colors employed. The blue and yellow or green rays which have a higher rate of vibration and greater persistence may be diverged out of the original path from the source of light and then projected by the transmitting lens without material loss of light intensity. That is, by transmitting the red color of slower vibration directly through the central lens and reflecting the other two colors having higher rates of vibration, and which are more nearly alike in wave vibration, I am enabled to secure a nearly perfect synthesis of colors. The prisms transmit the light rays passing through their respective color screens and diverge them in a manner to bring them into axial alignment with the lenses L' and L''. They also serve to restore the position of the images and secure absolute correspondence in the fields of all the lenses.

The reflecting prisms which are employed to diverge the rays of the two outside colors are placed intermediate the picture film and the lenses and closely adjacent the film in order that they may receive the fullest illumination from the light issuing from the condensing lens, the intensity of the light diminishing with the square of the distance. The prisms receive the incident parallel rays extending across the entire image of the film. The light rays are then focused in the lens and project a sharp and distinct image directly upon the screen with the full illumination of the lens.

Traveling vertically between the prisms and color screens is the tape or film, which as indicated in Fig. 3, has disposed transversely thereof three photographic records F, F', F'', of each pose of the scene depicted, which three records are side by side and are repeated along the length of the film in successive poses. The film and the special camera for taking the views, are, as before stated, the subjects of other applications of mine. For the present application it will be sufficient to say that the film is a triple view film, but the views are all integral so far as the body of the film is concerned, that is to say the film is three times the width of the usual film and has three views, made in accordance with the well known three-color process, of each pose, in a transverse plane thereof, the three views being repeated in unlimited succession in depicting the complete scene of the moving picture. As shown in Fig. 1, each view or image has its proper color screen and the several images fall on the display screen or curtain M, in perfect coincidence to form a single composite picture in which the natural colors appear in accordance with the well known three-color process.

To impart the necessary movement to the film it is carried on a spool or reel D, as seen in Fig. 2, and after passing the shutter is received on another reel or spool below. Intermittent motion is provided so as to hold the three images the longest possible time in the line of projection, and for this purpose any well known means may be employed.

The claims allowed by the patent office examiner upon the application for this patent were very much restricted by reason of work done in Great Britain along the general line of color photography.

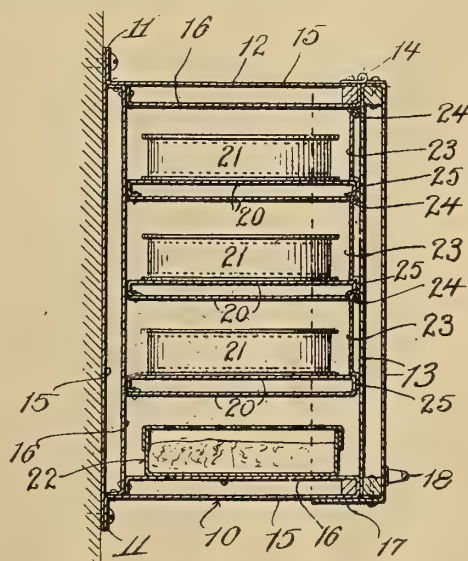
The claims of patent No. 973,961 are:

1. The art of displaying motion pictures in natural colors, which consists in projecting from a single film through complementary color screens a plurality of photographic records or images, diverging in opposite directions the light rays of the two colors having the higher wave-vibrations, maintaining equal focal distances in the paths of the several light rays, and projecting the rays of the three colors through optical media directly upon a screen or curtain.

2. The art of displaying motion pictures in natural colors, which consists in superimposing on an identical field photographic records or images in the three primary colors, said images being projected from a film having a series of like views extending transversely thereof with the red rays in the center, the light rays from the other two colors being diverged from their original paths in opposite directions, and the rays of the three colors, having paths of equal focal distance, and being projected directly upon a curtain or screen through optical media.

3. The art of displaying motion pictures in natural colors, which consists in forming on a single film a plurality of transversely ranging views of each pose of the picture and projecting them synchronously and co-extensively through their proper corresponding color screens in equal focal relations and directly through an optic medium upon an identical field.

4. The art of exhibiting motion pictures in natural colors, which consists in forming three like images of each pose of the object or scene to be reproduced, and projecting them through complementary color screens with the red rays in the center, diverging the rays of the other two colors in opposite directions, and then converging them in a manner



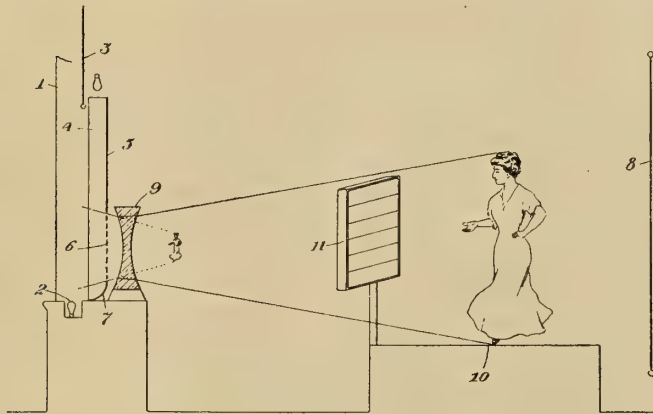
976,067.

to coincide with the said red rays upon a screen while maintaining equal focal distances in the paths of three colors, and projecting the rays of the three colors directly upon the screen through optical media.

5. The art of exhibiting motion pictures in natural colors, which consists in forming in transverse alignment and in the three primary color values three like images of each pose of the object or scene to be reproduced, and projecting them through complementary color screens with the red rays in the middle, diverging the rays of the other two colors in

opposite directions, and then converging them in a manner to coincide with the said red rays upon a screen, maintaining equal focal distances for the light rays of the three colors, and projecting the rays of the three colors directly upon the screen through optical media.

The descriptive matter of patent No. 973,962 differs but little in substance from that of the patent No. 973,961, being a divisional application of the original for the purpose of carrying additional claims so dif-



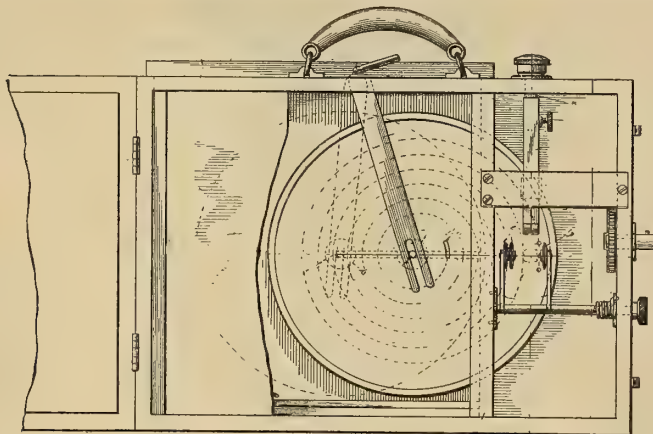
976,143.

ferent in nature that the patent office would not permit them to be contained in the same issue patent, yet all based upon the same subject matter.

The claims of patent No. 973,961 are:

1. Apparatus for projecting pictures in natural colors comprising a film having a plurality of transversely arranged like images of the object or scene to be reproduced, in three primary color values, a plurality of projecting lenses, means for axial and rotary adjustment of said lenses, and means interposed between said film and said lenses for diverging light rays transmitted through the outer images in opposite directions and converging them in a manner to coincide with light rays passing directly through the central image and central lens.

2. Apparatus for projecting pictures in natural colors comprising a film having a plurality of transversely arranged like images of the object or scene to be reproduced in three primary color values, a plurality of projecting lenses, means



976,954.

for axial, lateral, and rotary adjustment of said lenses, means interposed between said film and said lenses for diverging light rays transmitted through the outer images in opposite directions and converging them in a manner to coincide with light rays passing directly through the central image and central lens, and means for adjusting said reflectors in vertical and horizontal planes.

3. Apparatus for projecting photographic images in natural colors comprising a tri-part film having like images of each pose of the object or scene to be projected in juxta-

position and the images having different primary color values, means for projecting rays of light from a suitable source through said film, a plurality of projecting lenses corresponding with the film images, and means interposed between said film and said lenses to first diverge and then converge the light rays passing through the outer film-images.

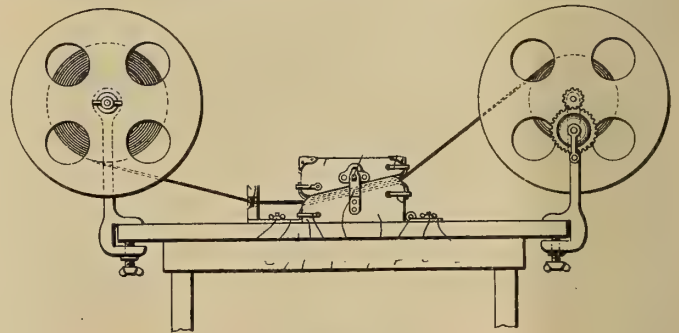
No. 976,067. Fire-Proof Receptacle for Motion Picture Films. George J. Gilmore, Chicago, Ill.

In a main cabinet 10 are a number of shelves 20, 20, upon which film reels or magazines 21, 21, may be laid. Each shelf 20, 20, has a separate door 23, 23, and the main cabinet 10 has a door 13. All the doors are so hinged that they close by gravity, and are so blocked that they cannot be opened so far that they will stay open. At the bottom of the cabinet 10 is a humidifier 22.

All the walls and the main door 13 are made double, as are also the shelves 20, 20.

No. 976,143. Stage Illusion. J. G. Bostock, New York, N. Y. This device may be used either for direct display to an audience or for the making of motion picture films. It is particularly adapted to the manufacture of picture films of the trick picture class.

In connection with a stage setting of proscenium arch 1; footlights 2, and drop curtain 3, there is shown a frame 4, supporting a painted scene 5, having a rectangular opening at 6, the bottom part of the scene



977,466.

curving at 7. Toward the back of the stage is a back scene 8.

A negative lens, or double-concave lens, 9, located behind the opening 6, shows the figure 10 to the audience in reduced size, as indicated by the small figure in dotted line near the negative lens 9. A side light for illuminating the figure 10 is shown at 11.

The total effect is the illusion of extremely small actors performing, either before an audience or upon the motion picture screen.

No. 976,896. Amusement Apparatus. W. W. McFarland, Denver, Colo., assignor of parts to H. L. Weber and Theodore Nollenberger, of same place. The device is intended for amusement parks, and is a simulation of an air-ship, which is drawn up an elevator shaft and permitted to traverse a comparatively long spiral track in descending.

No. 976,954. Motion Picture Camera. Alexander Ferdinand Victor, Toledo, Ohio.

A camera for taking pictures of toy size, arranged spirally upon a circular disk of photographic film. The same device may be used for projecting the prints from the pictures, or may be used for viewing the prints by direct vision.

The camera as designed is small and portable, and has a direct finder, similar to that of a reflecting camera.

The figure accompanying presents a view of the camera with the side door open.

No. 977,466. Film Cleaning Device. Frederick E. Mortimer, Boston, Mass., assignor of one-half to Jennie E. Hutchings, Boston, Mass.

A film cleaner comprising a pair of pads and a pair of brushes, between which the film may be passed during the operation of rewinding.

The illustration discloses the idea of the device.

No. 977,665. Electric Sign. Archibald Mackenzie and Thomas M. Norton, Denver, Colo.

The object of the sign is to produce a large and evenly illuminated surface from a single lamp. To secure this, the lamp is placed inside the box of the sign, with a mirror, and inclined prisms are placed behind the sign surface of the box to turn the inclined rays more directly through the sign.

No. 977,683. Coin Controlled Vending Machine. Judson H. Sencindiver, Washington, D. C., assignor to Cabinet Vending Co., of same place.

No. 977,745. Coin Controlled Vending Machine. Adolph H. Koch, Los Angeles, Cal.

No. 978,121. Film Perforating Machine. Julius R. Engleman, Jersey City, N. J., assignor to Herman A. Metz, Brooklyn, N. Y.

This invention contemplates reinforcing the edge of a motion picture film with a strip of similar film wide enough to cover the perforated margin but not covering the picture portion of the film strip.

The picture film, whether positive or negative is not stated, is completed in the usual way, with a single thickness of celluloid having perforated edges. Then, in the further preparation of the film for use, two narrow strips of celluloid, say three-sixteenths of an inch in width, are cemented to the picture film in alinement with the two edges, thus reinforcing the film by making it of double thickness at the sprocket holes.

In the invention of the patent, the reinforcing strip is cemented upon the picture strip while unperforated, and then the perforations of the picture strip are carried through the reinforcing strip by a special machine, namely, the machine of the present invention.

Concerning his invention, Mr. Engleman says:

The object of the invention is to provide means for manually controlling the spacing between perforations, thereby insuring uniformity in the position of the perforations and the registry of the perforations in such reinforcing strips with the perforations in the film; also permitting an uneven spacing in the original perforation to be corrected and to enable such adjustment to be effected while the machine is in operation.

The long films as usually supplied for moving-picture machines are perforated when manufactured. It is desirable to reinforce the films so that they will be durable in use, and such reinforcements when applied cover the perforations in the film. It is necessary, therefore, to perforate such reinforcing strips. These perforations must register exactly with the perforations existing in the film in cases where the latter was correctly perforated, and should correct any uneven perforation in the film. My invention is designed to form such perforations in the reinforcing strips in exact register with the previous perforations where they are right, or to perforate the film evenly where the original perforations were uneven.

Invite Public Criticism

To place before the public of Indianapolis the fact that the moving picture shows have lost the "blood and thunder" aspect of former years and have established in its place a series of productions which are educational, is the object of a movement started by the Moving Picture Managers' Association. Criticism of any class of productions shown in Indianapolis is invited by this organization.

H. P. Lieber of the H. Lieber Company, is authority for the statement that the moving picture show in Indianapolis today vies with the best in stageland in its instructive power.

"An injustice is being done the managers of the moving picture shows in this city by unjust and unfair criticism," said Mr. Lieber, "and we are going to attempt to remedy this situation by inviting this criticism and urging that it be reported to the managers' association. We will be only too glad to listen to such criticism."

Mr. Lieber quoted from an article in a moving picture journal on the subject, as follows, asserting the Indianapolis situation is even higher than that of the average city:

"As a mere novelty business, motion pictures can't have a long life in America, and it is as a novelty business that the moving picture business is being chiefly exploited at present. But there are two things which guarantee to the motion pictures a permanent prosperity and a still greater growth—dramatic art and education."

Discussing this as applied to the Indianapolis situation, Mr. Lieber declared that geography, history, science and other educational subjects, taught by moving pictures, were on a parallel with the best on the modern stage, and that the little 5-cent theater would in time become a real school for the modern child.

"There is no more of the questionable and no more of the cheaply sensational in the Indianapolis moving pictures," said Mr. Lieber. "Such things are being replaced by pictures of real life, pictures which elevate and educate. Take the film being shown by one of the local theaters this week, which takes the patron through the larger part of Ireland in an hour. Possibly there has been no correct hint of the Irish country in the mind of the patron before."

A committee from the managers' association composed of C. L. Sutherland and Joseph Gavin is now working in conjunction with H. P. Lieber to correct anything in Indianapolis moving picture shows which the public criticises.

Church Entertains with Films

A moving picture show in a church auditorium, reference to plans for which in a recent article in *The Elgin Daily News* taken up by other papers throughout the country, created such a stir, is to become an actual fact.

Rev. Clark S. Thomas of the Universalist church gave his second moving picture entertainment March 28 in Unity hall to an audience that crowded the place. At least 300 were present. It seems evident that the hall is not large enough to contain those who will wish to enjoy further shows of the kind to be given by Rev. Thomas and it has been decided to use the church auditorium itself.

Classical Pictures as a Special Field

European Art in Adaptation

WHAT is a classical photoplay? Everybody knows, but it is hard to define. Properly speaking, the term should mean a photoplay that is an adaptation of a literary or dramatic masterpiece; but it has come to have a much wider significance than that. Any photoplay that deals with a bygone era in an elevated and poetic way has come to be called a classical production. It tends toward idealism and away from realism. The term vaguely suggests all that is ambitious, artistic and difficult.

A firm which, like Gaumont, makes a specialty of classical productions, deserves the highest admiration. Attempting subjects of superlative difficulty, success should bring superlative praise. That the Gaumont attempts are attended with success, a long line of classical masterpieces proves beyond doubt or challenge. "The Fall of Babylon," "The Life of Moliere," and "Israel in Egypt" are still mentioned with awe by all connoisseurs of the photoplay. "The Atonement of Thais" just the other day set new standards

of poetic suggestion through the medium of setting and pantomime. Looking back down the vista of motion picture history, the peaks of perfection are generally seen to be surmounted by the Gaumont pennant.

Within the next month Gaumont will release two classics which will certainly go down in history along with their famous predecessors. They bear the titles, "A Priestess of Carthage" and "In the Days of Nero." To say that they are beautifully acted, beautifully mounted, beautifully photographed, beautifully colored, is hardly necessary. To intimate that they are on Gaumont's highest plane implies all the rest.

"A Priestess of Carthage" finds its historical setting about 150 years before the Christian era when the glory of Carthage was falling into a decline and the Carthaginians were hard pressed by the forces of Rome. Many of the barbarous tribes surrounding the Carthaginian domain had become allies of Rome, and poor Carthage was harassed upon every side. The story relates how Arizath, a beautiful high priestess



Arizath, Priestess of Carthage, in the Temple of the Sun.



The Death of Locusta's Son. (In the Days of Nero.)

of the Carthaginian theocracy, won over to the cause of Carthage Gersaken, an heroic chieftain of one of the barbarous tribes, who had previously placed himself in alliance with Rome.

The first scene reveals Arizath, the priestess, in the temple of the Moon and following it is a massive picture showing the interior of the temple of the Sun, with a crowd of worshippers listening to the words of the priests. The latter have just consulted the oracle and announce to the people that the gods will give victory to Carthage, if the priestess of the Moon succeeds in getting the moonstone which the barbarian chief, Gersaken, wears in his turban. The priests beseech Arizath to secure the moonstone at all hazards, and she consents. She retires to the beautiful temple of the moon and arrays herself in all her most bewitching vestments. This is one of the memorable scenes of the film—the spacious room, the subdued lighting, the harmonious surroundings, and the beautiful priestess being adorned by her graceful handmaidens. She departs for Gersaken's abode attired in regal splendor, sending a messenger on before.

Next we see the messenger in the tent of Gersaken. The latter consents to receive Arizath and treats her with courtly homage. He is manifestly impressed with her beauty and she has no difficulty in winning from him the moonstone. He promises to give it to her after the battle of the succeeding day.

He then sends her home escorted by a body guard.

While passing through the Square of Khanon, on her journey homewards, Arizath is met by a Persian nobleman who has long pressed his suit for marriage. He is insistent on this occasion and it requires the aid of the body guard to relieve Arizath of his presence. Repulsed, the Persian vows to steal Gersaken's moonstone, thinking that the possession of that famous stone will win the love of Arizath. We see him, therefore, stealing into Gersaken's tent in the dead of night.

When the Persian enters the tent it is his intention at first to kill the slave holding the turban, but he changes his mind, and snatching the article he rushes out in the darkness. The slaves immediately raise the alarm and Gersaken seizes his sword and gives chase.

The slaves peer out into the darkness, and we know by the expression of horror on their countenances that Gersaken has overtaken the miscreant and wreaked vengeance upon him. Soon Gersaken returns with his dripping sword and he is followed by one of his men, who carries the Persian's head.

We are transported to the roof of the temple of the Moon, where the priestess, Arizath, and her attendants are engaged in their orisons. Shortly afterwards Gersaken arrives. He brings with him the promised moonstone and the ghastly trophy. Then

Arizath calls her attendants, who assist her in her toilet, after which Gersaken places the turban on her head and his sword in her hands. She then marches with stately tread to the temple of the Sun, followed by Gersaken.

She hands the turban and sword to the high priest of Eschmoun, who confers them again upon Gersaken. Then the high priest joins the hands of Arizath and Gersaken, and we know that Gersaken will henceforth be an ally of Carthage and not of Rome.

"In the Days of Nero" is another sumptuous production laid in Rome within a century or so of the above period. It is a chapter from the life of that brutal oppressor, Nero, who though he died at the age of thirty-one years, has left to history his name as synonymous with all that is treacherous and cruel. The producer has endeavored to bring before the public of today not only the exact costuming and architecture of the time, but characters typical of Rome at the beginning of her decline.

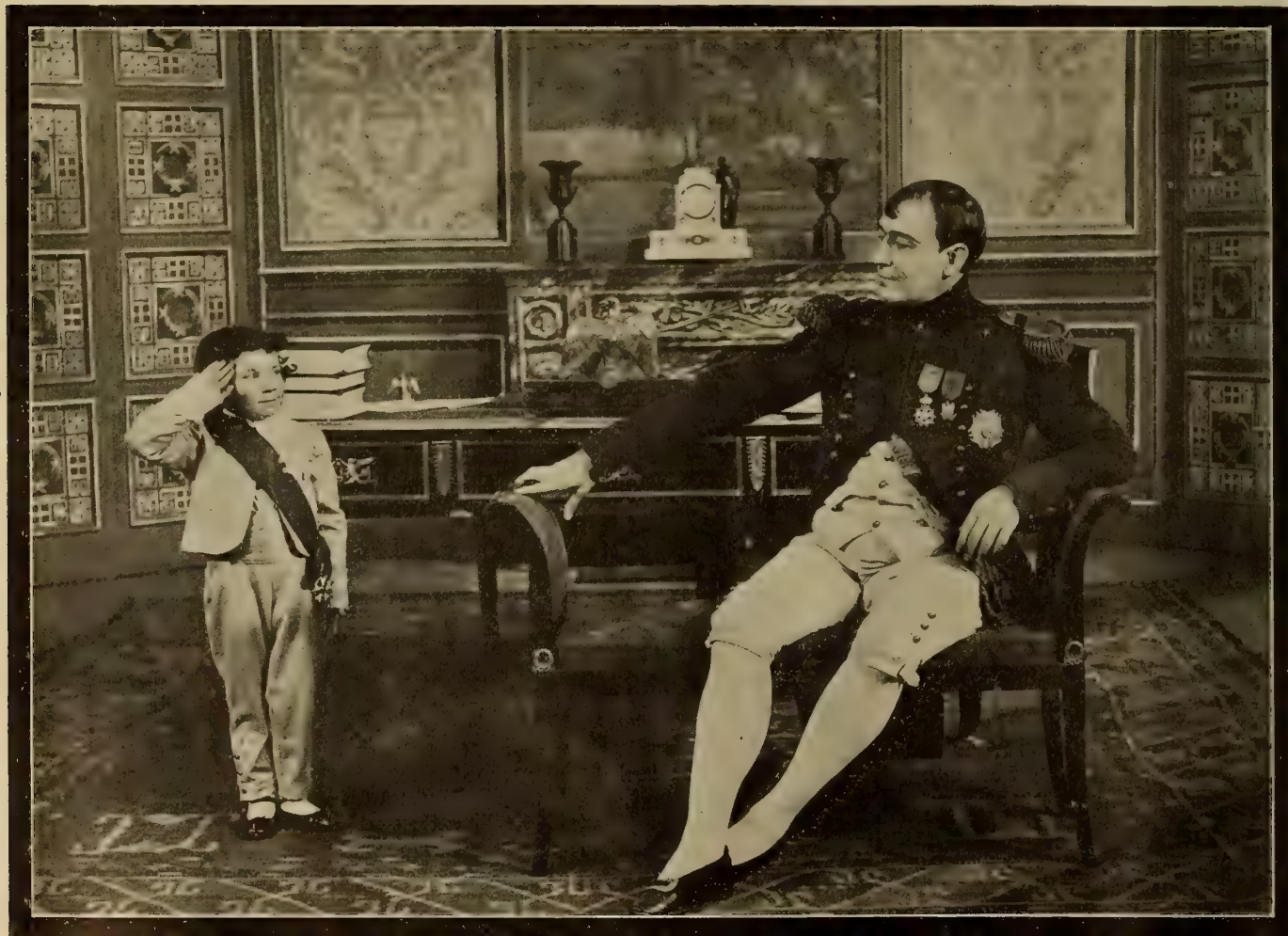
Locusta will be remembered by historians as the female alchemist who was in Nero's employ for the greater part of his career, and who mixed the poisons which were used in destroying the lives of many, not only of his rivals but of his friends. The building of a drama about this character, particularly making her son the victim of her own poison, gives the manufacturer an opportunity to not only supply the public with a film thoroughly educated from every stand-

point, but to give them as well a film teaching a moral lesson.

The first scene is laid in Locusta's palace, where we see her and her beloved son. Her love for this youth is the only redeeming characteristic of a hideous and unscrupulous nature. The son departs for a night of revelry, and Locusta retires to her secret laboratory, where she brews poisons.

Here Nero seeks her out, demanding a poison which shall be used as a death drink for Britannicus, his rival and half-brother. Locusta pours one of her deadly decoctions into a flagon of wine. It is Nero's intention to send this to Britannicus as a gift. To assure himself of the wine's deadly power, Nero orders a slave brought, to whom is offered a glass of wine from the flagon. The slave drinks unsuspectingly and dies in terrible agony. Nero gloats with hideous satisfaction, and immediately dispatches a beautiful slave to Britannicus, bearing the poisoned wine.

On her way the slave is set upon by a band of revellers, among whom is the son of Locusta. They drag her away to a private garden and prepare to drink her wine. Locusta's son, being the leader, is the recipient of the first draught. He tosses it off merrily and drops dead where he stands. The band of revellers, now horror-stricken, send to notify Locusta. She comes upon the scene and, recognizing the deadly flagon, realizes that she is responsible for the death of her son. She bears the body home and



The Little King of Rome.

her grief is tremendous as she contemplates it.

Nero learns of the miscarriage of his plan and hastens to Locusta. The sight of her grief gives Nero a new thrill and he leers upon it with unholy pleasure. Locusta catches the mockery in his glance, and Nero quickly quails before her outraged eyes. Without moving, she thrusts him out of the room with her glance of execration and despair. Recovering his bravado at the door Nero shrugs his shoulders jeeringly and departs, leaving Locusta to her grief.

This final scene is one of the most impressive ever seen in pantomime. The acting is superb. If the producer had sought for months he would scarcely have found an actor more suitably endowed for the role of Nero. He has the thick neck, the heavy jaw, the sensual lips, the cruel eyes, and withal the regal carriage which one conceives to have been the characteristics of that immortal artist in crime and corruption. Locusta is equally good—dark and sinister, with the pride and dignity of an evil goddess.

Both of these films are full length, hand-colored. "The Priestess of Carthage" will be released April 29, "In the Days of Nero" a week or so later. No exhibitor will make a mistake in showing these *de luxe* films to his patrons.

Another Gaumont release of unusual merit, not as pretentious as the two already described, but still exceptional, is that of May 3. It is entitled "The Little King of Rome, or Napoleon and His Son"—an interesting study of the man of destiny as associated with

his son in childhood. The part of the Emperor's child is played by the famous boy actor who has become so well known to the American public under the name of Jimmie.

History tells us that the Eagle in spite of his strength and hardness as a commander and leader of men, was exceedingly fond of his son. This story places the youngster in a position of philanthropist. It opens in a drawing-room which Napoleon is using for his military headquarters and discovers to us the greatest military genius of all time romping with his heir, who at this time is about five years of age. The Countess de Courville is announced. On being admitted to Napoleon's presence, she presents a petition framed for the pardon of her son, who is to die for taking part in a conspiracy. Her prayer is refused. Going out, she passes the little king playing with the grenadiers. Sinking on a seat, she bursts into tears, attracting the king. He inquires the reason, and goes to Napoleon and is rebuked. Grief-stricken, he is forgiven for his interference by Napoleon, who in turn asks forgiveness. The little king refuses unless the Emperor reads the letter brought by the Countess. He accepts the conditions, reads the letter, sends for the Countess, and writes out a pardon.

It is a charming subject, affording scope for effective pantomime. The private life of a great man is always interesting. It is pleasant to observe that great men love their children with an emotion no less simple and heartfelt than those of humbler station.



Report on New York Picture Theaters

By Raymond B. Fosdick

Report of an investigation of the motion pictures theaters of Greater New York, made at the request of Mayor William J. Gaynor. Mr. Fosdick is commissioner of accounts for New York City.



MOVING picture shows are of comparatively recent origin. No laws or ordinances of any particular consequence, with the exception of section 484 of the Penal Code, applying to the admission of children under sixteen years of age unaccompanied by a guardian have been passed with special reference to the construction, conduct and operation of such places. In attempting to exercise some form of supervision and control over the rapidly increasing business, the officials of New York City have therefore been obliged, with the aid of the courts, to apply laws and ordinances which were enacted long before motion pictures came into existence. The result is that neither the picture proprietors nor the officials of the various departments that are called upon to deal with the situation have any exact understanding of their rights, duties and obligations in the premises. In the absence of a definite law on the subject, not only are rules made arbitrarily to fit specific cases, but several of the city departments appear to have co-ordinate jurisdiction, with the inevitable result that when a particular duty devolves upon more than one department, there is little or no attempt to carry it out.

That the situation may be fully understood, a de-

tailed explanation of the present methods of control is perhaps necessary.

Motion picture shows in New York City are required to operate under a license. Licenses are of two kinds. Where the entertainment consists of motion pictures coupled with vaudeville acts, a theater or concert license, issued by the Police Department, is required. (Section 1472, 1473 of the City Charter.) For this license, which is revocable only by the Supreme Court, a fee of \$500 per annum is charged. Where the entertainment consists of motion pictures, songs and recitations not rendered on the stage, a so-called common show license granted by the Mayor is necessary. (Section 307 of the Revised Ordinances.) For this license, which is revocable, for cause, at the discretion of the mayor, a charge of \$25 per annum is made.

It will be seen therefore that the kind of license granted is determined not by the capacity of the hall nor by any other factor except the character of the performance. A fully equipped theater could run moving pictures alone under a common show license.

No less than seven departments of the city government are charged with duties respecting moving picture shows:

(1) The Health Department must aid in the enforcement of the laws relating to the sanitary conditions in these places. (Sections 1169 and 1201 of the charter.)

(2) The Police Department is obliged to enforce the laws relating to danger to life and health, and to the admission of children unaccompanied. (Section 1202 of the charter.) It also issues the so-called concert licenses.

(3) The Fire Department is charged with the duty of keeping the passageway and aisles open and free from obstruction, and of supervising the installation of adequate fire preventives and appliances.

(4) The Bureau of Buildings has jurisdiction in the matter of the construction of the premises in compliance with the ordinances. (Section 406 of the charter; sections 108 and 109 of the building code.)

(5) The Department of Water Supply, Gas and Electricity is charged with the duty of supervising the electrical appliances in buildings used for public entertainment. It also issues licenses, after examination, to the operators of moving picture machines. (Section 524 of the charter.)

(6) The Mayor's Bureau of Licenses, after due examination, issues licenses to such moving picture shows as do not come within the scope of section 1472 of the charter relative to theaters. These licenses may be revoked by the bureau at any time. (Section 307 of the Revised Ordinances.)

(7) The Tenement House Department has jurisdiction in determining whether the proposed picture show is located in a tenement house, on the theory that the moving film is a combustible material. (Tenement House Act, Section 40.)

Any one who wishes to open and operate an ordinary moving picture show must therefore deal with seven departments of the city government. The arrangement of his building must first be approved by the Building Department. As the building code makes no reference to moving picture shows, the general plan of the room is dependent largely upon the personal ideas of the superintendent or inspector. The fact that there are five bureaus of buildings in the city of New York, one in each borough, makes it possible for pronounced variations in the views of the different superintendents. In case the building department passes upon the plans, the prospective proprietor applies to the bureau of licenses for his permit. A thorough inspection of the premises is made and the license is granted or refused at the discretion of the chief of the bureau, who, in the absence of any definite ordinances, is called upon to exercise his own judgment in the approval or disapproval of the application. If he feels that the site of the proposed moving picture show is unfortunately chosen, he may refuse to issue the license. In fact, with the exception that his decision may not be capricious, he has unlimited discretion. As a matter of practice the present chief of the bureau, before issuing a license, secures the approval of the Fire Department, the Tenement House Department and the Department of Water Supply, Gas and Electricity, although these precautionary measures are not required by law. The Fire Department certifies that proper fire appliances have been installed; the Tenement House Department certifies that the building in which the show is to be located is not a tenement house; the Department of Water Supply, Gas and Electricity approves the electrical equipment installed in the picture show. In the ab-

sence of any uniform regulations as to the kind of fire appliances or electrical equipment to be installed, the officials who thus certify their approval to the Bureau of Licenses have to be guided by their own best judgment.

In case a license is granted, the moving picture show is visited periodically by the police and fire officials, by the inspectors of the Bureau of Licenses, and, theoretically, at least, by the representatives of the Health Department. Responsibility in the matter of adequate ventilation and general sanitation appears to rest jointly with the police and health officials. Both the Fire and Police Departments are apparently charged with duties in the matter of inadequate passageways and overcrowding. All these functions come also within the purview of the Bureau of Licenses, inasmuch as that bureau has power to revoke a license for cause shown.

* * *

Especial attention should be called to section 109 of the building code which has a vital bearing upon the development of the moving picture industry in New York. This section provides that any building intended for public entertainment, and erected for the accommodation of more than three hundred persons, shall be built to comply with certain specific requirements. These requirements are set forth in very minute fashion. They provide for open courts at the rear and side of the building of a varying width, with appropriate exits from each gallery. No portion of the building can be used as a hotel, boarding or lodging house, factory, workshop or manufactory. Interior walls, staircases, etc., built of fireproof materials, are required. Detailed provisions are inserted in regard to the construction of the stage and its equipment, the roof of the auditorium, the ceiling under each gallery, the actors' dressing rooms, the construction of windows and doors, the position of seats, aisles and stairways, the location of steam boilers used for heating and other purposes; the position of fire hose and other auxiliary fire appliances; the character of lights to be used, etc.

The effect of this provision is at once apparent. The number of houses which can afford to comply with these regulations is comparatively small, with the result that the vast majority of motion picture shows in the city are constructed with a seating capacity of under three hundred. The chief cause of the present condition of moving picture places, along sanitary lines at least, is undoubtedly due to the fact that as a result of this section of the building code the industry is practically confined to the so-called "store front" shows.

Most of the motion picture places in New York, therefore, operate under a common show license, which, as shown above, is determined by the character of the performance, and are constructed with a seating capacity of under three hundred as a result of section 109 of the building code. There are at the present time approximately 450 motion picture shows in Greater New York under a common show license, and 290 under a concert or theatrical license. Of the total number, approximately 600 are constructed with a seating capacity of under three hundred.

* * *

Our investigation of moving picture shows in this city confines itself practically to two points:

(1) The character of the pictures.

(2) The conditions surrounding their presentation.

The discussion of this first point may well be brief. As a result of the agitation against moving picture shows in 1909, several of the more progressive firms of film manufacturers secured the co-operation of the Peoples Institute in organizing a disinterested board of censorship to pass upon all motion pictures presented to the public in New York. This board, which is entirely a voluntary organization, composed of representatives from a large number of civic bodies, has assumed a national character, and at the present time it passes upon practically all films produced or imported into the United States.

As a result of this censorship the character of moving pictures has greatly improved in the last two years. It can now safely be said that there are no obscene pictures publicly exhibited in New York. Occasionally an indecent film, unauthorized by the Board of Censorship, is surreptitiously introduced by a manufacturer. Such a film is, however, immediately run down and eliminated.

It is not claimed, of course, that the pictures exhibited in New York are of the highest class. The members of the Board of Censorship are necessarily influenced by the practical necessities of the moving picture art which ask for a policy of steady but gradual improvement rather than uncompromising severity. Many pictures exhibited today may be classified as silly. Others, in the course of unrolling a dramatic theme depict the commission of some crime. It is against this latter class that criticism is frequently directed. Pictures of this sort are approved by the Board of Censorship on the theory that the motion picture is a form of dramatic art and, together with the theater, must be allowed a certain liberty in depicting moral problems. The Board of Censorship, however, condemns any sensational representation of crime, or "crime for crime's sake." Some crimes, needless to say, are always debarred, as for instance, pictures of arson, poisoning, etc., together with certain socially forbidden themes.

The attitude of the Board of Censorship toward motion picture shows in general is illustrated by the following paragraph from one of its circulars:

In struggling with the moving picture problem the Censorship is dealing with nine-tenths of the total theater problem. Moving pictures are now the most important form of cheap amusements in the country. They reach the young, immigrants, family groups, the formative and impressionable section of our cities, as no other form of amusement and cannot but be vital influences for ill or good. They are the only theaters which it is possible for the entire family of the wage-worker to attend. In their social and educational possibilities they provide the basis for a neighborhood theater of the people.

We are satisfied from our examination that the intelligent work of the Board of Censorship has largely curtailed the objectionable features of moving picture shows in New York as far as the pictures themselves are concerned. This much cannot be said for the vaudeville which frequently accompanies the motion picture, but which is of a much lower order. It is not possible to extend over the vaudeville the same kind of censorship that holds for motion pictures. Under present conditions, with the industry practically restricted to the small "store front" shows, the low price paid for vaudeville cannot obtain on the average a superior grade.

CONDITIONS SURROUNDING THE OPERATION OF MOVING PICTURE SHOWS.

As already stated, we were able to come into touch, directly and indirectly, with nearly every motion picture show in the city. A special study was made of fifty shows selected at random in Manhattan, Brooklyn and The Bronx, thirty-two of which operate under a common show license, and eighteen under a concert license. Generally speaking, the conditions found to exist are such as attach to cheap and impermanent places of amusement, to wit: poor sanitation, dangerous overcrowding, and inadequate protection from fire or panic. Of the fifty places examined, thirty-six were crowded to the danger point; in twenty the ventilation was poor, and in seventeen positively bad; in thirty-one, children under the age of sixteen were admitted unaccompanied by a parent or guardian. The lack of definite uniform standards of fire requirements in regard to places of amusement of this class made it difficult to determine the extent to which these shows are inadequately protected. It is entirely possible that a comparative study of the conditions surrounding moving picture shows and other places of congregation, such as churches, department stores, manufactories, etc., would demonstrate that the latter are no more perfectly protected against fatalities from fire or panic than the former. Nevertheless, of the fifty moving picture shows which were the subject of our especial examination, it must be said that a portion of them at least, perhaps fifteen or twenty per cent, were such as might justly be called dangerous, due largely to faulty exits, improper construction, etc.

As stated above, the majority of the fifty places examined were found to be badly overcrowded, in some instances, indeed, with the aisles completely blocked by standing spectators, so that it was impossible for our inspectors to force their way into the hall. The ventilation in most of the places was wretched, no air being admitted except such as came through the front doors. In many places attendants went through the room with an atomizer spraying perfumery on the crowd to allay the odor. Moreover, it appears to be a common practice in most of the shows to admit children under sixteen years of age unaccompanied by a guardian or parent in spite of the provision of section 484 of the Penal Code. Indeed, one important official of the Moving Picture Exhibitors' Association stated in his testimony before us that 75 per cent of the moving picture shows of this city would be driven out of business if this law were strictly enforced.

The following comments of our inspectors appearing upon their reports are used to illustrate the conditions which were found to exist:

Third Avenue, Manhattan.—This is a vile smelling place, and an attendant went round with a big pump atomizer spraying perfumery to allay the odor.

Fulton Street, Brooklyn.—All seats filled and standing in the rear were 61 persons completely blocking the aisles. As a matter of fact, including the persons standing there were 373 people in attendance at the time of inspection and a panic or fire could not but have resulted disastrously.

Flatbush Avenue, Brooklyn.—All seats filled. Eighty-seven standing in the rear, five in the center aisle and seven in the westerly aisle. A fire or panic at time of inspection would have resulted disastrously.

Graham Avenue, Brooklyn.—All seats filled. Eighty-six standing in rear completely blocking aisles and front doors. A dangerous place in case of fire or panic.

Third Avenue, Manhattan.—All seats filled and seventeen standing in the rear; thirty-two children apparently unaccompanied by any guardian occupied the front rows.

Pitkin Avenue, Brooklyn.—All seats filled, and every available bit of standing room, including the aisles, crowded. In most cases, five, six and seven persons were occupying three seats between them, some sitting in laps of others. Children under sixteen were freely admitted unaccompanied. No attempt was made to maintain order. Quarrels were frequent. An alarm of fire would have resulted in many fatalities. A detailed inspection impossible on account of crowd.

West 125th Street, Manhattan.—All seats filled; 46 persons standing in rear, 28 standing in easterly aisle and 22 in the westerly aisle. A fire or panic in this place would have resulted disastrously.

Pitkin Avenue, Brooklyn.—Seats full and about 250 standing in the rear and in the aisles. A critical inspection of this place was impossible. The crowd was surging back and forth, pushing and shoving for vantage points of view. Quarrels were frequent. The air was fetid and stifling. Children under sixteen years were admitted unaccompanied. This place is without one single redeeming feature.

While it is true that the facts above noted are serious and demand the immediate attention of the police and fire authorities, it should not be forgotten that the conditions of moving picture shows in New York have greatly improved within the last two years. In accordance with an order of the chief of the Bureau of Licenses, effective November 20, 1910, approximately all picture shows in the city are now lighted during the performance. The frequent allegations of vice and immorality made possible by the absolute darkness in which the films were formerly presented would today, therefore, be largely unfounded. In this and in other respects the intelligent efforts of the chief of the Bureau of Licenses have secured a steady improvement in moving picture show management, in spite of inadequate laws and the half-hearted assistance of other departments.

* * *

Our study of moving picture shows convinces us that their abuses are largely ascribed to three causes:

(1) The lack of definite laws and ordinances and uniform regulations in regard to the moving picture business.

(2) The lack of centrifugal control by the municipal authorities.

(3) The presence in the building code of a section which virtually restricts the moving picture business to small "store front" shows.

The first two points have been dwelt upon at length in the early part of this report. Our laws have not kept pace with the development of the picture shows, and the city departments have grappled with a new situation with no definite understanding of their duties, and no intelligent co-operation.

It would appear, therefore, that new ordinances are urgently needed to establish the status of the moving picture show in this community. Such ordinances, we believe, should exactly define a motion

picture show and the steps necessary to obtain a license, so that uniform regulation may be secured. It would further seem advisable to centralize the supervision of such places of amusement in one department, as for instance, a department of licenses, or a distinct bureau of the department of licenses, thus eliminating the scattering method of control which now obtains. This department or bureau, while free to secure the expert services of other departments, as, for example, the fire and building departments, would nevertheless be primarily responsible for the condition of moving picture shows. A change of this kind could, of course, be brought about only by a revision of the charter.

Other than the outline above given, we do not attempt in this report to suggest any definite legislation. We are informed that a resolution is now before the Board of Aldermen requesting the mayor to appoint a committee to co-operate with the board in drafting the necessary ordinances for the control of motion picture shows. We believe that such a committee, representing both the moving picture interests and the various organizations that have studied the problem, should be appointed. In addition to its work of co-operating with the Board of Aldermen, this committee could be empowered to present suggestions for charter revision along the line of a centralized control of all places of amusement.

In case such a committee is appointed, we would desire to submit for its consideration, and the consideration of the Board of Aldermen, the advisability of amending section 109 of the building code. The effect of this section, as was explained in the early part of the report, is to restrict the moving picture industry to small shows seating less than three hundred. Inadequate sanitation, overcrowding, and general cheap character of the performance are logical consequences. A proprietor must comply with the rigid requirements of section 109 in regard to the construction of a regular theater, or must be content with the returns of a small show. If it were possible under the building code for the proprietor to exhibit his pictures in a hall seating perhaps six hundred persons, it is very probable, as has been the case in other cities, that the cheaper and less desirable shows would be eliminated through competition.

The objection to such a change is based upon the idea that moving picture shows seating over three hundred people should be constructed with the same regard for public safety as obtains in the case of regular theaters. It must not be forgotten, however, that the average picture show has no stage, maintains no scenery, and is rarely constructed with balconies. While no one would contend that it should not be forced to adopt all reasonable precautions against fire and panic, at the same time there would seem to be a clear distinction between a theater and a moving picture show of equal capacity. In the city of Boston, public places of amusement are divided into first and second class construction, the first class approximating section 109 of our building code in regard to theaters, and the second class, with less rigid requirements, confined to halls seating from 400 to 800. In this latter class are found most of Boston's moving picture shows.

We venture to suggest this matter at this time because from our examination we are convinced that most of the abuses in New York's motion picture industry are directly ascribable to the small, cramped

shows which have developed as the result of this short-sighted section of the building code.

* * *

As indicated above, we believe that a committee should be appointed to co-operate with the Board of Aldermen in drafting ordinances for the adequate regulation of motion picture shows. Pending such action, certain measures appear to be immediately necessary, and we beg leave to make the following suggestions:

(1) That a committee of fire officials be instructed to make a careful examination of all moving picture shows in the city, and that the licenses of such places considered unsafe be revoked.

(2) That the Police Department be instructed rigorously to enforce the law in regard to overcrowding.

(3) That action be taken either to enforce section 484 of the Penal Code, relative to the admission of children under sixteen years of age, or to secure its repeal by the legislature.

The Moral Effect of the Moving Picture

In one respect at least moving pictures have performed a work that man has found difficult. They have converted the head hunters of the Philippines into decent citizens. Our officials in the islands were at a loss how to impress upon the savages the advantages of cleanliness until they hit upon the moving pictures. Here was an expedient that spoke all dialects and was entertaining at the same time.

The novelty of the show appealed to the native's curiosity and then to his pride, and the result has been clean houses and streets where before there were filth and unsanitary conditions.—*Chicago Examiner*.

Collier in Boston

John Collier, secretary of the National Board of Censorship, was in Boston recently lecturing on the motion picture and its problems. Mr. Collier's statements are always interesting and we quote a few:

"Boston has the best moving picture shows," said Mr. Collier, "and New York has the worst. The ruling limiting the audience at the moving picture shows to 299 in New York has made it impossible for the managers to do what they otherwise might like to do. They cannot afford to put up a fine fire-proof building, give proper ventilation, or a good show for that number of people. To make anything on it they give a short exhibition, run it along as quickly as possible—you may see a funeral procession in it going at a gallop—and they bring it to an end and turn out one audience and get another in as soon as possible, crowding in the school children, which is against the law. We must sweep away the many silly laws and put the shows under the direction of one department.

"Moving picture shows revolutionized the amusement world as printing revolutionized the literary. The drama is more fundamental than literature. It is a great human art. The mass of the people had no theater ten years ago. There were a few marionettes around the country, a few melodramas, and the vaudeville performances, which are not drama. The moving picture shows have changed all of that."

Of the bad character of some of the pictures shown he said:

"The attitude of mind of the American people, which

they get perhaps from their Puritan ancestors, is that all amusement is likely to be bad unless you make it good, and that what poor people like is vulgar because they are vulgar. The pictures began that way, but they purified themselves. This was one place where a poor man could go and take his whole family for 25 or 30 cents. The families went, they demanded something better in the pictures, and they have been steadily improving. The only good censorship is that at the fountainhead, and to get it one must forget lawmakers and work through friendly co-operation."

Motion Pictures Good for Insane

That the use of moving pictures, rightly selected, is becoming more common in the various state charitable institutions, is the announcement by Secretary A. L. Bowen of the Illinois charities commission.

"The use of moving pictures for the entertainment and improvement of the mental condition of the insane is increasing rapidly," said Mr. Bowen. "In this morning's Chicago papers is an account of the introduction of pictures into the Cook county hospital for insane at Dunning by Doctor Percival, the new superintendent.

"Moving pictures have been in use in the Illinois state institutions for some time. Superintendent Hardt at the Lincoln state school and colony has displayed them for more than a year. Doctor Carriel, superintendent of the Jacksonville hospital for insane, has had great success with them for a considerable time. Dr. Sidney D. Wilgus, recently elected superintendent of the Elgin hospital for insane, has had them in operation there for about five months. Other state hospitals are arranging to instal the machines.

"Difficulty is experienced in getting the right kind of films. The greatest possible care must be exercised by the superintendent in selecting pictures that will have the proper influence upon disordered minds. Moving pictures have been referred to, in loose writing, as methods of cure for the insane. Of course moving pictures do not and never will cure an insane man—that is, restore him to his right mind—but they afford him a pleasure and an amusement which ameliorate his condition."

Advocates Sunday Films

That many of the present Sunday laws are absurd in that they induce lawlessness and fatigue and prevent boys from growing up naturally, was the opinion expressed by Joseph Lee and Rev. Edward Cummings before the citizenship class of the South Congregational Church at Calumet, Mich. Mr. Lee is one of those who have had introduced in the Legislature a bill for a more liberal observance of the Sabbath.

Asked if he didn't think the moving picture shows were bad things to be open Sundays, Mr. Cummings said he was one of those who had personally investigated the Sunday moving picture shows. He found that some 20,000 people attended these shows on Sunday—fathers and mothers with children and often with babies. As a rule these shows were enjoyable, especially since the films have been censored.

"I should like to see a moving picture show in this church," said Mr. Cummings, "and I think it would be a good thing for other churches, as these moving pictures are splendidly educational."

Tricks and Magic in Pictures

By Harrison Dent

Photos by Courtesy of Popular Mechanics.

FOR pure entertainment, no class of motion picture has quite the appeal of the trick picture. By "trick" picture is meant the illusion, or mystery, subject particularly. P. T. Barnum declared that the people like to be humbugged; and while he may not have chosen the most appropriate word to express his meaning, it is a fact that love of the mysterious is one of the primal characteristics of human nature.

Motion pictures are peculiarly adaptable to illusions. Almost any effect desired of a mysterious or illusory nature may be produced by a clever photographer who is adept in the handling of a motion picture camera. This fact, indeed, was discovered early in the history of modern motography, and when the novelty had worn off the first views of railway trains, fire engines, men running, etc., motographs of visits to the moon, airship flights and "topsy-turvy lands" became common. A favorable subject for the imaginations of the producers was the apparent materialization of dreams. Here was wide scope for action, illusion and mystery. Almost any possible nightmare, however crazy and grotesque it might be to the awakened senses, could be reproduced on the motographic screen by combining the clever, sometimes extraordinarily ingenious artifices of the photographer and the stage technician.

Our subject deals particularly with those motion pictures which depend upon illusion for their main interest. Of course releases of every week contain minor tricks of substitution and the stopped camera. The "magical" type of picture is the only one whose tricks excite more than momentary interest. In this category could be placed "Alice in Wonderland" as a recent example; "Princess Nicotine," a little older, and the "Dream of the Rarebit Fiend," one of the earlier products.

Tricks popular a few years ago are being abandoned. Sophisticated audiences demand that the ideas be worked out in a logical way. This forced the manufacturers to drop the obvious or merely ingenious and have recourse to news topics. When the scientists were talking of Mars, for instance, the manufacturers made the picture of Mars, and when Bleriot crossed the English channel for the first time they



"Faking" a Battle Between Aerial Craft and Battleships. Fan Is Used to Cause "Waves" and Camera Is Pointed Downward.

contrived the bird's-eye view of it. They delved into books on history and adopted the plots of novels, or they obtained pictures of thrilling events by accident and built stories around them.

Later the manufacturers invited the submission of scenarios, telling stories in pantomime. One of the leading companies in New York is receiving an average of 150 such "picture plots" a week. The result has been that the tricks of the moving picture man have progressed to a point of mechanical complexity that is amazing to the layman, and have developed ideas worthy of a skilled dramatist or novelist.

The tricks had their beginnings in a mechanical peculiarity of the moving-picture camera.

The makers found that the apparatus could be stopped at any point so that each picture might be taken separately, or a group together, or that substitutions and changes in the scene might be made between the exposures. There are sixteen photographs on each foot of film, and from 14,000 to 16,000 to a subject, and they are shown to the spectators at the rate of seventy-five pictures a second. The photographers therefore realized, too, how slight were the variations between the adjoining photographs finally merged to mimic the movements of life.

When the manufacturers realized these possibilities, the earlier styles of trick picture began to appear thick and fast. A French magician (Melies) orig-



Preparing to Show an Automobile Falling Over a Precipice.

inated the so-called magical pictures, in which persons and objects appeared or disappeared in an instant. Of course, these were merely placed in or removed from the scene while the shutter of the camera was closed between the photographs.

Then dolls and Teddy bears were shown, moving as if alive, and acting stories in pantomime and letters whirled in circles and zigzags in the darkness finally flying into place to form words and sentences.

All of these illusions were obtained by posing the dolls or toys or slightly changing the positions of letters scattered on a black screen, while the shutters of the cameras were closed. It was tedious work, too. One of the "doll films," for instance, required from four to five days of continuous posing.

Then the trick of substitution was brought to perfection. It has survived as one of the best of the devices. In the picture of the "Great Train Robbery," for example, a dummy was substituted and thrown from a moving train in place of the living fireman who had been knocked on the head with a piece of coal. In one of the latest pictures this substitution is carried to such perfection that the spectators fairly rise in their seats in their excitement.

Two men seem to be fighting on the edge of a high wall of a castle. One overpowers the other and throws him from the parapet to the ground far beneath. A dummy has been substituted for the living performer so neatly that the illusion of the fall cannot be detected in a scene of startling realism.

This idea of substitution also accounted for an effective scene in a French moving picture. A thief pursued by monks had climbed to the belfry of a monastery. After tugging together at a bell rope in an effort to reach the thief all fell together through the floor to a lower story.

The actors actually fell in a heap on the belfry floor. Then dummies were substituted for them, being posed in precisely the same position of each. The dummies fell through a trap in the floor. They were seen in the next picture dropping to the lower story. Finally, the living actors were substituted for the dummies again, any slight differences in the poses being screened by a thin veil of dust.

Even the devices, merely as such, no longer suffice for the audiences at moving picture shows. The ideas must be more numerous. No labor seems to be too great to produce startling or bizarre effects.

A foreign maker of moving pictures, for instance, amused audiences with the story of a paper hanger crawling like a fly over a ceiling, head down, laughing and talking to an assistant who passes bits of paper to him from the floor beneath. On another picture a man, clinging to the ceiling as though glued there, goes through a series of antics and finally hangs suspended by his hands and his head.

The secret of these illusions is as simple as that of a conundrum—when you know it. The men walking head downward on the ceiling are actually performing on a floor. The walls and furniture in the room are suspended upside down, after being fastened to a framework of wooden strips. Only the man who, in the moving picture, seems to be standing on the floor, has a difficult part to play. He acts while hanging head downward with his feet tied to the wooden frame of the scene. To make this scene effective the operator of the moving picture merely reverses the film.

The same device is used while showing a long fall, or to make a man seen to climb a wall or the side of a house. In this instance, the scene cloth representing the walls and roof of the house is laid on the floor of



How a Collision Between a Train and an Automobile Is Staged for the Moving-Picture Camera.



How Chocolate Pot Pours Out Its Contents Without Aid—Section of Picture Which Shows on Screen Is Indicated by Dotted Lines.

the studio. The performer crawls along it toward the top, while the camera is adjusted on a board raised high at one side. If the actor puts enough realism into his acting and observes what would be the jutting angles of doors and windows, the scene has every appearance of reality.

Another trick accounts for the illusion of being in a balloon a thousand feet in air, watching an airship whirl beneath as it crosses the English channel. The moving picture men offered this odd sensation with all the realistic details, even to the wind-ruffled waters of the channel under a cloudless sky, and a warship steaming off Dover Cliffs.

The flight did not require more than twenty square feet of studio floor and some ingenious shamming. A tin tank six inches deep was filled with water a few inches deep. In this, two models constructed of gypsum were placed. One showed the coast of France near Calais; the other, Dover Cliffs and the neighboring section of England. As the cameras do not record color values, it was unnecessary to depart from the invariable black, gray and white of the moving picture equipments. A toy warship suggested the real fighting craft in what was supposed to be the English channel between the models. An electric fan ruffled the waters gently.

Then the camera was raised high on one side, and a mechanic mounted a ladder on the other, with a model of the airship suspended on cords. This airship was one of the mechanical toys with fluttering wings to be found in almost any toy shop. That it was larger in proportion than the models beneath it,

added to the realism of the picture, for the air craft seemed to pass close to the spectator. By drawing the toy ship across the models, a picture resulted which created much comment.

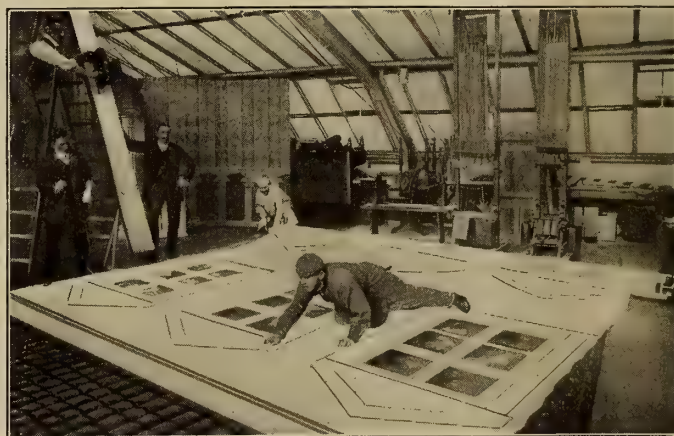
The American makers of moving pictures have developed a device which enters into many of the recent films. This consists of exposing one film twice or even three times, adding at each exposure details that would be impossible by a single process. The method is the same as that of a lithographer while printing several colors.

All of the so-called apparitions in moving pictures are obtained in this way. The principal actual scene is recorded on the film during the first exposure. Then by adjusting the shutters for a partial exposure, and placing the picture of the "apparition" on the negative already taken, the added scene may be made to emerge slowly and disappear again.

This device, with added patience and mathematical accuracy, accounts for the picture of the sea fight between the Bon Homme Richard and the Serapis. The sea and sky were actual. That is, a moving-picture camera was taken out on the ocean and a film made of an unobstructed horizon. Then models of the two battleships, each about four feet high, were constructed of pasteboard, muslin and twine. They were placed on rockers like those of a hobby horse. Each of the miniature black guns protruding from their portholes had behind it a cup for holding powder, which was exploded by electricity.

Then the sea scene was placed in a camera in the studio and exposed for a second time. The placing of the little battleships so that they should be precisely on the horizon of the sea view already taken was a matter of focusing and of the most painstaking calculation. When all was ready mechanics gently rolled the ships to and fro on the rockers. The powder flashed from the guns, and electric fans made the sails bulge and the smoke curl as the sea view was again exposed to the light. This battle was quickly followed by the scene on the deck of the Bon Homme Richard, built full size in the studio, with 100 men in combat.

The trip to Mars required the use of devices of greater ingenuity. The adventurer from the earth constantly walked head downward. As has been told while describing the tricks of the paper-hanger, such illusions are obtained by having actors walk on the floor and then reversing the pictures. The American moving-picture man added to this the illusion of having the Martian visitor clamber over a mass of rocks



Climbing Up the Face of a Building—How an Obviously Impossible Feat Is Made to Appear Real.

which afterward proved to be a vast human face.

An actor lay on his back on a table in the studio. The camera was moved so close to his face that the moving picture thereupon taken showed his features in a horizontal position and enormously enlarged. The nose became a beetling crag, the eyes and mouth chasms, the eyebrows tufts of elephant grass, and so on. At the end and as a climax the actor turned his head and the features moved, identifying them as a giant's countenance.

Across this "scene" the Martian visitor was to clamber until he realized that he was walking on a giant's face and was overcome by terror. It was done in this way: The contours of the face became the bases of a series of platforms, built according to scale. Every line in the giant's face already in the moving picture was reproduced by platforms so large that the adventurer in Mars, apparently his natural size, could clamber across them.

Then the moving picture film was exposed for a second time, with the Martian traveler posed to encounter the towering nose, stumble over the wrinkles, save himself from destruction by avoiding the giant's eyes, and hide in the jungle-like eyebrows. So carefully were these second exposures made that the actor posed repeatedly for two days to obtain a scene lasting a trifle over a minute in the final exhibition. The slightest variation meant that the actor would not seem to be walking on a giant's face, but in the air. There were no variations, as it happened, and the picture was a complete success.

The moving pictures showing the adventures of "Alice in Wonderland" are considered an extreme expression of this idea of multiplied exposures. The film was run through the camera in some of the scenes three times, and afterward toned and overlapped to obtain the illusion of disappearances and reappearances.

Of course, the thing remembered best by most readers in Alice's adventures was the habit she had of growing enormously large or pitifully small at moments when least convenient. The moving picture men have made this the basis of a number of scenes. In each instance the background, whether a room, a garden walk, or seashore, was arranged and taken as a first exposure. Then a second exposure was made of the film with Alice in the picture. To make her larger, the camera was moved toward her on a wheeled platform as she acted. She seemed to grow smaller as the camera was drawn back.

One of the most famous of the original "Alice pictures" shows her growing so large that she bursts through a house, with arms and legs protruding from the windows. The moving picture men substituted for this a scene in which Alice's hand and arm, enlarged to vastness, burst through a door and sends the rabbits scampering. The interior of the room with the rabbits scurrying about in it formed the first exposure. Then the film was run through the camera again with the door of the room in miniature, and, at the critical moment, with Alice's fist bursting through it, the camera being placed so close to the hand that it was magnified to vast proportions.

No doubt it is much more difficult and tedious, and consequently more expensive, to prepare a magical picture than it is to film a straight drama or comedy. That is the only logical reason for the comparative dearth of magic pictures in current releases. And the wisdom of even this logic may well be ques-

tioned. Magic is passé to most producers, and they overlook the fact that the public is as fond of it today as it was ten years ago. Look at the remarkable success made by the modern and innumerable musical comedies on the legitimate stage, most of which contain illusions of some sort or other, from the "Wizard of Oz" down.

The Pathés were formerly acknowledged leaders in the art of producing magic trick pictures, and they still occasionally bring into this country one of those startling and weird conceptions which prove that the ability is still there, and only the incentive lacking. The foreign makers are, generally speaking, more painstaking as to detail, more patient in working out intricate processes. To them we must probably look for a renaissance of magic in motion pictures.

Picture Show Investigation in New York

As a result of an investigation by Mayor Gaynor of the moving picture shows in New York, a new system of municipal reform for such amusement resorts has been recommended. The report of the mayor's inspectors alleges that many of the 440 picture shows are a menace to public health and safety. One of the discoveries of the investigators was that shows in some places are provided with atomizers to spray perfume through the air to allay foul odors. Many of the auditoriums had no means of ventilation except the front doors. A large proportion of the places visited were crowded to the danger point and twenty per cent were inadequately protected against fire or panic.

The new ordinances recommended will exactly define a motion picture show and provide for supervision by fire officials, for regular police inspection and enforcing of the state law prohibiting the admission of children under 16 years.

Boost Vallejo, Cal., in Films

Moving pictures of the work on Mare island are to be taken by a film company of Chicago and sent East for advertising purposes. The Chamber of Commerce of the city is making this the beginning of a general publicity campaign to be conducted before the coming of the exposition in 1915. The advantages of the several hundred acres of tide lands to be reclaimed within the next few months are to be set forth.

Church to Compete with Picture Shows

A new idea along the lines of trying to at least lessen the attendance of young children on Sunday upon the moving picture shows has been given expression in Brooklyn, and many pastors of all denominations have given the project their indorsement. The idea is to give on Sunday afternoon or evening picture shows of views of a religious character, with a sprinkling, to be as interesting as possible, of landscapes and other pictures.

New Jersey Men to Organize

A movement is on foot to organize the owners of moving picture shows throughout New Jersey for the purpose of fighting legislation now pending. Senator Leavitt's bill regarding the age limit will probably be indorsed, but the measure creating a board of censors will be opposed.



The Scenes Show the Natives Weaving the Hats.

Making Bamboo Hats in Java

In "Making Bamboo Hats in Java," an Urban-Eclipse film released by George Kleine April 5, we find a travel film that is at once educational and interesting; educational because of the completeness with which it shows the various operations of the industry depicted, and interesting owing to the intrinsic attractiveness of those processes, and to the very picturesque scenery which abounds. The scenes show the natives cutting and transporting the bamboos, scraping and splitting the cane, weaving the hats, bleaching the shapes, in which we see an army of workers distribute bundles of straw over the bleaching fields with almost military precision; sorting and packing, in which we are introduced to the native way of cramming the boxes tightly by jumping on the contents. The natives work with such sprightliness and good humor, and the little children among them smile so roguishly into the camera, that the film holds the attention from first to last.

Moving Photographs the Latest

Have you ever looked at pictures of yourself as a child and wished for a more complete one, in which you could see yourself as you used to be, actually moving about? The phonograph may have recorded your baby

voice, but even that doesn't show you just how you looked and acted.

Or, haven't you wished that you could see some one else—a father, or mother, or some dear relative or friend—moving about?

Now it is possible to have on a roll of film your living, breathing, walking, talking, likeness—or that of your child, or parent, or any one else.

Recently a wealthy Wall street broker approached the manager of an Eastern moving picture firm with this original proposition: He wanted moving pictures taken of himself and his little boy, walking together, playing together in the garden, just as they were from day to day. He is a sentimental father, no doubt, who sees his little boy growing up and away from him, and so wants to live it all over again.

This firm actually has undertaken to make 5,000 feet of film pictures showing this father and son moving about in various ways.

The man will then have to buy a projecting machine, which will show that roll of film whenever he has a mind to see it—maybe when he is a gray-haired man or when the little boy is a gray-haired man.

Just think a moment, and you'll find yourself devising numberless ways whereby this new departure may be worked for the pleasure and profit of coming generations.—*Chicago Tribune*.

Picture Theater Illumination in Denver

By Joseph A. McMeel

Courtesy of Electrical Review and Western Electrician.

TWO illustrations that prove the drawing power of light and which are in keeping with the "moth and flame" axiom are the lighting effects on two of Denver's five-cent moving picture theaters. These amusement houses are the largest of their kind in the city, their display lighting features are the largest and the daily average attendance is by far the greatest, it being in the neighborhood of 14,000 daily. The managers of each are emphatic in their belief that the lavish use of electricity for display purposes—exterior and lobby—is directly responsible for the capacity houses they show to at every performance. Their declarations might be substantiated by mentioning that about 12,000 of these people attend the shows in the evening hours. It is, therefore, obvious that the lighting facilities play an important part in attracting the people. At any rate the managers of the Isis and Iris Theaters appreciate the value of their displays and have expressed their belief in the worth of this method of advertising by large additions of lamps at different intervals.

A significant fact that speaks volumes for the magnetism of this illumination is that each of the well-lighted houses is surrounded by competitive houses that use electricity for display purposes only in a very moderate form. In every case the attendance at the Isis and Iris surpasses that of the competitive and dimly lighted houses by about three to one. When it is seen that the brilliantly lighted houses gather the bulk of the theatergoers after dark it must be acknowledged that profuse exterior illumination does something other than illuminate the streets in front of the theater—it attracts the crowds.

Another influence that stimulates the attendance at these two play houses is their location. They are situated on Curtis street, the best lighted thoroughfare in the city. Almost all the illumination on this street is supplied from individual sources. The electric signs, window,

lighting and outlining effects on the establishments of the different merchants contribute almost the entire volume of light.

It might be well to give some idea of the combined magnitude of the lighting power in this territory and its general effect on attracting the crowds to this thoroughfare in the evening hours. From Fourteenth street as the western end of this "White Way" and Eighteenth street as its eastern terminus there are a total of forty electric signs. Each is of

separate and distinct type. The outlining effects are not so numerous, but are frequent enough to add to the brilliance. The window-lighting effects, however, are of a corresponding magnitude with that of the signs. These effects together with the municipal lighting combine in making Curtis street one of the best lighted thoroughfares in the country. It is literally the "White Way" of Denver.

In regard to the lights being responsible for the enormous night traffic in this vicinity, an idea of its extensiveness might be gleaned from the count taken by the Denver Gas and Electric Company in October, 1909, which shows the pedestrian travel on this street to be the heaviest in the city. The count indicated the number of people on foot, the number of street-car passengers, the number of vehicle passengers, including those on bicycles, and the number of street cars and vehicles, and is substantially correct.

The first mentioned count—that of the pedestrians

on foot—is the only one that has any real bearing on the attendance at these two theaters, assuming that only a small percentage of the vehicle and street-car passengers stop along this thoroughfare, and for that reason we will consider it only. The total number of people passing Sixteenth and Curtis streets the night of the count was 96,643. East of Sixteenth street in the immediate vicinity of the two theaters in question the exact number of people was 16,900. Here it might be cited, how-



Exterior Illumination of the Isis Theater.



Illumination of the Isis Lobby.

ever, that some of the people coming into Curtis street from Seventeenth and Eighteenth streets, but not proceeding as far west as the counters, stationed at Sixteenth and Curtis streets, were not included in the recapitulation. A conservative estimate of this number might be taken at about 6,000 people. This number makes a total of 22,900 people directly in the path of the attractive light from these theater fronts.

Similar statistics were taken in other down-town sections of Denver, but almost all were taken in districts illuminated on a smaller scale and, as might be surmised, the pedestrian travel in every instance was much lighter. The enumerations were taken on different nights and at time when just the ordinary street crowds were about. This, therefore, certifies that this same average holds good throughout the year.

In the center of this intensely lighted and much traveled thoroughfare are the Isis and Iris Theaters. From the large number people passing along Curtis street nightly they attract 12,000 through the use of lavish display lighting. This is a fraction over fifty-two per cent of the total number of pedestrians that travel this street. The rest is distributed between two popular-priced vaudeville houses, four competitive moving-picture establishments and several pool rooms. In the case of the vaudeville houses and pool rooms they attract simply because they offer a variety. With the moving-picture houses, however, the people flock to the one presenting the most prosperous appearance in the hope of seeing the best performance. The brilliantly lighted exterior is naturally suggestive of prosperity and therefore attracts more people. One manager asserts that he receives a net income of \$100 a day.

The display-lighting equipment of these theaters consists of two different types strictly up-to-date. The Isis is illuminated by 22,271 four-candlepower carbon lamps, equipped with Holophane shades. Besides this lighting, vacuum cleaners are installed throughout. Thirty-four electric fans are used for ventilating purposes, which condition is approved by the Denver Board of Health. There is also a three-horsepower exhaust fan which aids in keeping the atmosphere pure.

On the Iris an entirely different form of illumination is used. The lamps are almost entirely tungsten, equipped with the Holophane glassware. In the canopy which extends out over the sidewalk there are four 250-watt, thirty-five 60-watt, fifty-three 100-watt tungsten lamps and 301 four-candlepower carbon lamps. Colored lamps are used in all the lighting effects. The Iris also has installed twenty electric fans and a three-horsepower exhaust fan for ventilation. In the summer it is considered the coolest theater in Denver. Vacuum cleaners are also used in this house.

To sum up, it may be stated as a fact that free use of illumination brings the crowds.



Illumination of the Iris Theater.

An Ambitious Project

To bring the tide of migration from the crowded East directly into the great West, America's realm of opportunity—this is the primary and avowed object of the Western Development association.

To accomplish this end definite plans include the sending of a great special train from the ten western states of Utah, Idaho, California, Oregon, Washington, Nevada, Montana, Wyoming, Colorado and Nebraska into the heart of the region from which the homeseekers come.

It is planned that each state will be given one coach in which to carry and exhibit a display of products and literature that will properly advertise its resources and advantages.

The states of Iowa, Missouri, Illinois, Indiana, Kentucky and Ohio will be traversed from end to end by this moving exposition.

The train will carry a varied exhibit of the resources from the various states, together with great quantities of up-to-date, reliable literature, which will be scattered broadcast. Each coach will carry a fully equipped moving picture machine, with slides to show the resources of the state and other equipment for the better advantage of quickly and satisfactorily depicting the greatness of the West.

State Legislature Sees Pictures

Motion pictures in the schools in connection with university extension work is proposed.

Wisconsin is the first state in which motion pictures have been used in public libraries.

On the first occasion that motion pictures have been shown before any state legislature, April 30, at Madison, Wis., the films were used to enlighten the state solons on the great educational advantages of the moving pictures.

John Collier, educational secretary of the national board of censorship and civic secretary of the People's institute, was present and directed the exhibition.

The school authorities and the librarians of the state want an appropriation for motion pictures in order to make them a part of their work. Since motion pictures have been shown in libraries these places have been the most popular places in town and there has been a run on classic books as a result.

The University of Wisconsin has now undertaken to guide the movement for a general installation of motion pictures in every school and library in the state.

School Lecture

One of the public schools of Aurora, Ill., gave a lecture illustrated by motion pictures in the school library on the evening of March 15. The pictures are shown for the instruction of the pupils, and are largely attended.

Problems of the Projecting Room

By William T. Braun

THE "A, B, C" OF OPTICS AND LENSES.

THE science of optics is a dark mystery to the average operator, and although it is not necessary for him to be deeply versed in the study, he should know enough about it to be able to handle his projection intelligently. The writer realizes the objection of many operators to technical terms, so he will endeavor to explain them whenever used in order that he may be thoroughly understood.

Lenses have the property of causing the rays of light which pass through them to converge or come together as in F Fig. 2; or to diverge or grow farther apart as in LA , Fig. 5. Lenses are made either of crown glass, which is free from lead, or of flint glass, which contains lead and is more refractive than crown glass.

The arrangement and kinds of lenses used in moving picture machines of today are the same that have been in use in the stereopticon for many years. When a ray of light strikes a lens one of two things may happen. It will either be transmitted, that is pass directly through as ray MF , Fig. 2, or be refracted as ray LF , Fig. 2. There are six kinds of lenses used in projection work—classifying them according to their curvatures. Cross sections of these are

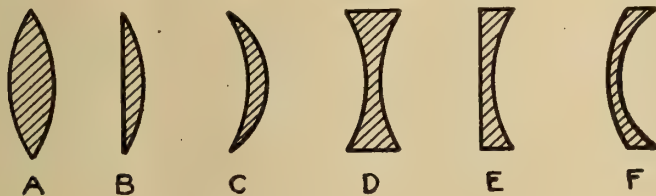


Fig. 1.

shown in Fig. 1. A is a double convex, B is a plano-convex, C is a converging concavo-convex, D is a double concave, E is a plano-concave, and F is a diverging concavo-convex. C and F are sometimes called meniscus lenses from their resemblance to the crescent-shaped moon. The sides of the first three can be seen to converge or come to a point, while the last three diverge or their sides spread farther apart. In lenses whose surfaces are spherical the centers for these surfaces are called the centers of curvature, and the line connecting them the principal axis.

As all surfaces of lenses are made up of an infinite number of flat surfaces, each ray of light on passing through the lens is refracted or bent perpendicular to this surface. It can be seen that the rays passing through A , B , or C , the converging lenses, are converged or bent in, while those passing through D , E , or F are diverged or bent outward.

We now come to the question of foci of lenses. The focus of a lens is the point on the principal axis where the refracted rays or their prolongations meet, and is marked F in all of the diagrams.

First consider the focus of the double convex lens shown in Fig. 2. If the rays of light L are parallel to the principal axis MN , the rays on passing through the lens will be refracted, meeting the axis at F . This point is called the real focus and the distance FA the

focal length. This point varies with lenses of various curvatures and the refractive powers of the lens. For ordinary crown glass this point coincides very closely with the center of curvature.

Now, if we take the source of light at a point, as that of the arc lamp, but place it outside of the focus as at L Fig. 3, the rays after passing through the lens will come to a point I on the principal axis, the

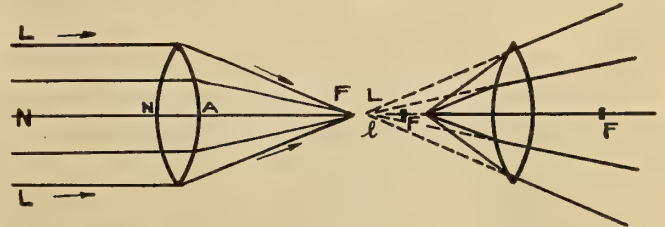


Fig. 2.

Fig. 4.

conjugate focus of the Point L . If the light is placed at I the rays will meet at L . This is the principle of the condenser lens.

As the light is moved toward the lens, C moves further away; when L reaches F the rays after leaving the lens will be parallel to the principal axis as at L Fig. 2. If the light is placed at L as in Fig. 4, between F and the lens the rays of light on leaving the lens will spread out. If the rays are prolonged they will meet at I Fig. 4. This point is called the virtual focus of the point L . This is the principle of the front set of lens in the projection tube.

To determine the real focus of a convex lens place the lens so that the rays of light falling on it are parallel to the principal axis. Allow the rays as they emerge from the lens to fall on a glass. The place where the rays converge to a point can easily be seen. This is the focus. The distance from this point to the lens will be the focal length.

In diverging lens such as D , E , and F , Fig. 1, there are only virtual foci at whatever distance the object. In Fig. 5 the rays of light L are parallel to the principal axis FI , and on emerging the rays are refracted outward to A and B . If the rays are pro-

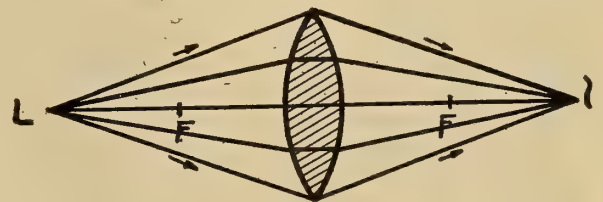


Fig. 3.

longed back through the lens they will meet at F . This point is the virtual focus.

To determine the focal length of a concave lens the face of it is covered with any opaque substance, such as lampblack. Two small holes, a and b , Fig. 5, are left open, both being the same distance from the axis. The two rays of light through a and b are received at A and B on the screen or wall P . Move the

lens until AB is twice the distance ab , then measure the distance DI . This will equal FD and is the focal length of the lens.

We now come to the question of image formation. If an image, a candle flame for instance, be placed at AB , Fig. 6, at a distance from the lens greater than the real focus, then a reversed image of AB will be formed at B^1A^1 , the conjugate focus. This image will be large or small according to the distance of the conjugate foci from the lens. This briefly is the subject of image formation.

We will now apply the above principle to our projection system. Suppose we have our source of

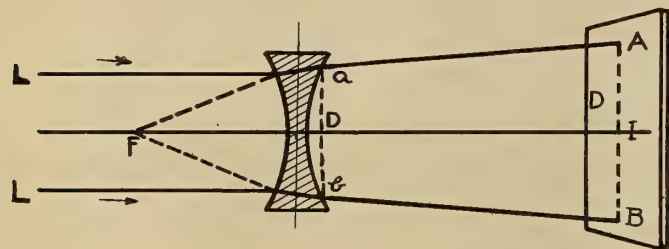


Fig. 5.

light, an arc lamp for instance, at L , Fig. 7. Now, if we had but one double convex lens placed where the front condenser is in the diagram, without the aid of any other lens, a very small ring on the screen, not much larger than the diameter of the lens, would be fairly illuminated. The reason for this is that the lens being small and at some distance from the light very few the rays of light would pass through the lens. For this reason we use the condenser lenses. They are placed close to the source of light L and all the rays which fall upon them are converged so that they will pass through the projection lens. The condenser does not force the rays of light to fall upon its surface as some operators imagine, but merely refracts all that do so that they will pass through the projection lens.

A great deal of the quality of projection depends upon the proper adjustment of the condenser lens. If we placed a slide in the carrier with the aid of the condenser only, we would get an indistinct and faint picture on the screen. But because our source of light is larger than a point, and on account of many imperfections in the condenser lens, the rays of light coming from the same part of the lens travel in widely different paths; the larger the source of light the more noticeable this will be. In order to combine these rays of light and get a sharp image on the screen we introduce the projection lens.

If after passing through the lens, all of the rays of light would be refracted to a single point we would have an ideal lens. But when the lens passes a certain size, the rays passing through the outer parts of the lens combine or come to a point nearer the lens than those rays which pass through or near the center of the lens. This is called spherical aberration, and its result is imperfect illumination of the screen. That is, if the edges of the object are sharply defined on the screen the center will be indistinct, or vice versa.

Spherical aberration is overcome in two ways. One of these is by the use of a diaphragm, that is a circular ring, which prevents the outer rays from entering the lens; another is the use of two plano-convex lenses in the condenser, in place of a single double convex lens. In some lamps for high quality

projection even three and four condenser lenses are used. Sometimes lenses of forms C and A , Fig. 1, are used, C being placed near the light with its concave side facing the light, and A about one-half inch away from C . When using long focus projection lens this form of condenser is absolutely necessary.

As before stated, in order to get a sharply defined image on the screen, we employ the projection lens. Projection lenses are an optical production of greater excellence and higher finish than the condenser. In these lenses spherical aberration is almost completely overcome. These lenses are also "achromatic." When a ray of light is refracted it is more or less decomposed or dispersed, and would cause objects on the picture to be fringed with color. By combining lenses made of different kinds of glass with different refractive power a lens is formed which is achromatic—that is, projects a pure white light. By using a double convex crown glass lens with a concavo-convex lens of flint glass in your projection tube you get an achromatic lens. This is the reason that you have two lenses in the forward part of the tube, although they are cemented together. The position of the lens in the tube is shown in Fig. 7.

Every operator should be familiar with the position of the lenses, so that he may take the lenses out of the tube and clean them, replacing them in the correct position. The first two lenses are separated by a brass ring which must be replaced when putting the lens together so that these two may be kept a short distance apart. The two forward lenses are cemented together. A good rule to remember is that the bulging sides of the lenses should face out.

We now come to the system of figuring sizes of lens required for a certain throw or size picture. Referring to the diagram in Fig. 7, the focus is at F , that is the point where the rays of light cross in the projection lens. This point is a little in front of the center of the lens. The screen is at W , the film at P , the slide at S , the condenser lens at C , and the light at L . The throw is the distance from the focus to the screen; the focal length for the film projection lens is the distance from the film to the focus denoted by PFL . The focal length for the stereopticon lens is

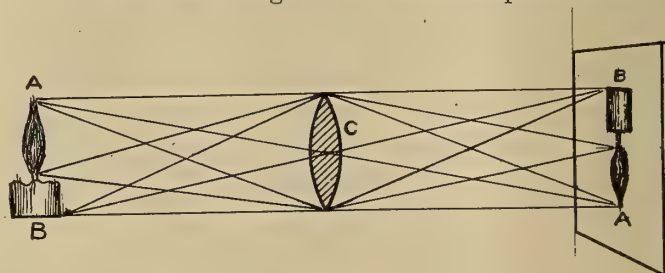


Fig. 6.

from the slide to the focus denoted by SFL . These distances are the focal lengths for a combination of lenses and are not the same as that of a single lens.

The size of the picture on the film is $\frac{3}{4}$ inch by 1 inch, but the size of the aperture is only $\frac{11}{16}$ inches by $\frac{15}{16}$ inches. Therefore, the picture on the screen will be in the proportion of 11 to 15; or, if it is 11 feet high it will be 15 feet wide. The slide is 4 inches wide by $3\frac{1}{4}$ inches high, but inside the mat is 3 by $2\frac{3}{4}$ inches. Therefore, the stereopticon picture on the screen will be in the proportion of 11 to 12, that is if it is 11 feet high it will be 12 feet wide. From this it can be seen that the stereopticon picture will match

the motion picture in only one dimension. Both pictures are usually made the same height but vary in the width.

In the first place there is a constant ratio between the throw with its picture on the screen and the focal length with the film or slide. This may be expressed by the formula

$$\frac{\text{field}}{\text{film or slide}} = \frac{\text{throw}}{\text{focal length}}$$

From this we get the formula for the focal length of a lens.

$$\text{Focal length} = \frac{\text{largest dimension of film or slide} \times \text{throw}}{\text{largest dimension of screen}}$$

To illustrate this formula: What size lens is required for a 64-foot throw picture 11x15 feet?

$$\frac{15}{16} \times 64 = \frac{60}{15} = 4 \text{ inches focal length lens.}$$

If we desire to have our stereopticon picture 11 feet high, what size lens must be used for it?

$$\frac{11}{4} \times 64 = \frac{176}{11} = 16 \text{ inches focal length lens.}$$

The size of the screen equals

$$\frac{\text{largest dimension of slide or film} \times \text{throw}}{\text{focal length}}$$

Example: What size screen is required in the following: throw 96 feet, 6 inches focal length lens?

$$\frac{15}{16} \times 96 = \frac{90}{6} = 15 \text{ feet.}$$

$$11/15 \times 15 = 11 \text{ feet. Screen } 11 \times 15 \text{ feet.}$$

It will be noticed that with the same throw, the size picture increases as the focal length decreases, and vice versa. Also, with the same focal length lens, the

given in the equivalent focal length (*e. f.*). This means the focal length of the combination of lenses. We sometimes see the phrase " $\frac{1}{4}$ or $\frac{1}{2}$ -size lens." These are photographic terms, and referred originally to the size of the plate covered by photographic lens. Their use in projection refers to the diameters of the lens mount; focal lengths up to ten inches being mounted in $\frac{1}{4}$ plate, those over in $\frac{1}{2}$ plate barrels. In stereopticon work, when using a lens over ten inches focal length, a much better picture can be had with a $\frac{1}{2}$ size lens, although a $\frac{1}{4}$ size one is generally furnished with the machine, unless otherwise specified.

Condenser lenses are generally 4 or $4\frac{1}{2}$ inches in diameter and $6\frac{1}{2}$ or $7\frac{1}{2}$ inches focus. It does not make any difference which side of the lens faces the



Fig. 8.

light. The breakage of condenser lenses is due to unequal expansion or contraction caused by sudden extreme changes in temperature, and mounts which fit too tight. Square mounts are best as the lens may be quickly removed if broken, and they generally allow more room for expansion.

The outer surfaces of the condenser and projection lens should be cleaned daily. The projection lens need not be taken apart very often, as the inner surfaces of

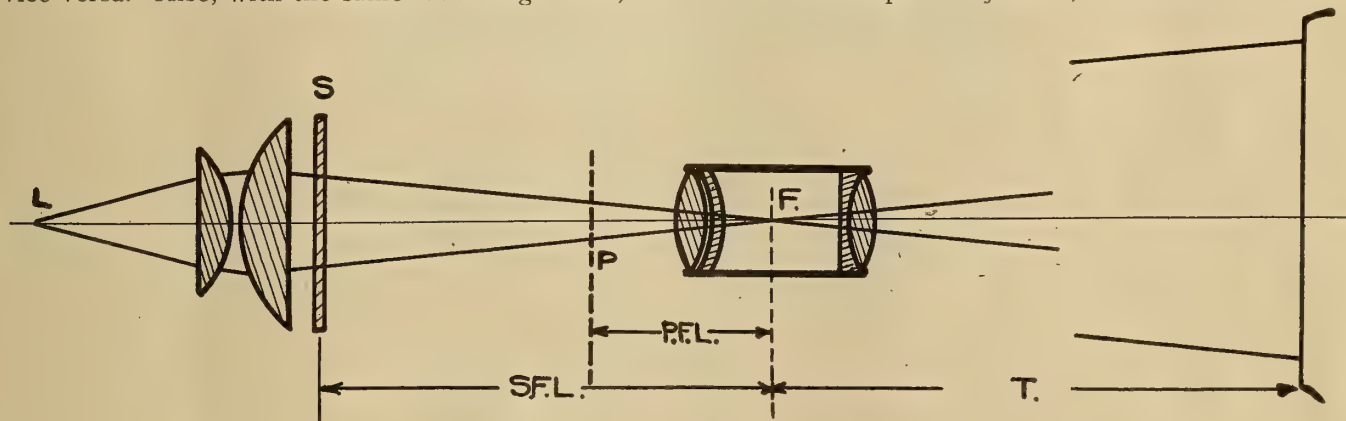


Fig. 7.

picture increases in size as the throw increases. Do not select a lens of such short focus that the magnification will be so great that when the observer is near the screen the sharpness and perspective will be lost.

In all catalogues of projection machines tables can be found showing the size lens for various sizes of picture and throw. The size of the lens is generally

the glass do not get a chance to become dirty. Lenses should be cleaned with a soft cloth and not any rag that happens to be at hand. Never touch the surfaces of the lens with the fingers as you will leave a greasy impression that is difficult to remove. Lenses should not be exposed in a damp place, as moisture will collect on their surfaces.

Any questions relating to lenses will be fully answered in these pages.

HERBST BRIGHT LIGHT PICTURES.

A query comes from Nevada regarding the Herbst Bright Light System. The inquirer is running a dance hall and shows two reels of film nightly. Of course when the lights are out for the projection of the pictures the dancing has to stop. It is desired to run the pictures and have the lights burning so that the dancing will not have to stop.

The Herbst system is a new idea whereby pictures may be shown with the house lights burning. The writer attended an exhibition of these pictures recently, and although all of the house lights were not burning there was enough light in the theater so that a newspaper could be read without difficulty. The picture was not so brilliant as in the ordinary dark-room exhibition. It would be sufficiently bright for the dance hall; if most of the people are dancing they

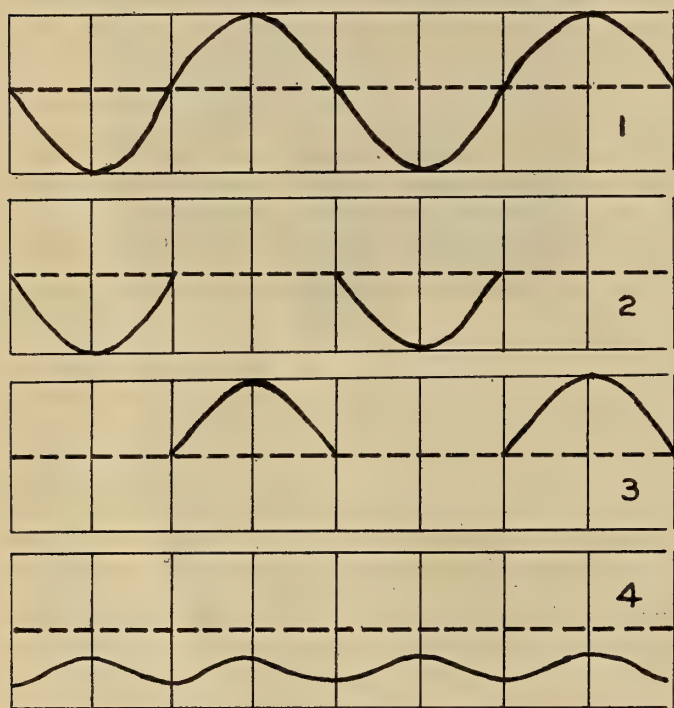


Fig. 9.

will not be as particular about the quality of projection as the regular theater audience. *

The picture is produced by the aid of some mechanism attached to the regular projection outfit. I have not seen the machine but from descriptions I understand it to be as follows: An extra lamphouse is placed beside the regular lamphouse. In the slide carrier of this lamphouse is placed a slide with a black or opaque center such as shown in Fig. 8. This slide is projected upon the curtain and shows a large black center with a band of white light around it. The motion picture is now projected on the black center. The white band of light appears to absorb the rays of the house lights so that they do not interfere with the picture. This is merely the principle of operation of the system.

The Herbst people are about to establish a representative with an outfit in Denver, so that if you are further interested you could see the machine at work, or you can write to me and I can send you the address of their representative privately.

MERCURY ARC RECTIFIERS.

An inquiry from Conneaut, Ohio, asks about the mercury arc rectifier. The inquirer is using alternating current, but he complains about the noise of the arc and wants to know if the rectifier will stop it.

Mercury arc rectifiers have been in use for a number of years and have lately been put into use for projection work. They change alternating current into direct current. The theory of the rectifier is as follows: Suppose the air is practically exhausted from a glass bulb or tube which has several electrodes of mercury, and containing mercury vapor. This vapor will offer a very high resistance to the passage of any current—so much so, that it may be considered a non-conductor. If the tube is shaken the mercury will bridge the space between the electrodes and form a circuit. If voltage is applied at the electrodes current will flow, and when the mercury runs back and breaks the metallic circuit, an arc is formed and ionizes the mercury vapor, which will now allow current to flow one way, but remains practically a non-conductor to the passage of current in the opposite direction. The substance of the above is that mercury will allow current to pass through it in only one direction.

In Fig. 9 the dotted line represents the zero point and the curve at X represents the wave form of the primary current. By looking at this curve we can see how the current pulsates. At 2 we have the wave of the current in the left hand anode. At 3 is the wave of the current in the right hand anode. By combining these we have the rectified current wave at 4. These waves would touch the zero mark, but by means of reactance in the circuit the arc is maintained and carried over. It tends to keep the current at the same value, and if it starts to die away the reactance will tend to sustain or keep it flowing. The result is the wave at 4 always above the zero line.

The absence of the pulsations quiets the arc. While not as quiet and steady as with direct current, the greater part of the noise is eliminated.

Wants Picture Shows Lighted

That the darkness of the moving picture theater covers many crimes which have a part in creating the social evil, was the argument of the Rev. M. H. Lichliter, at the Maple Avenue Methodist Episcopal Church, St. Louis.

"I am not an enemy of the moving picture show," said Mr. Lichliter, "but I recently made a tour of the shows with good reputations, and I saw sights which would have led me to arrest eight men if I had been invested with police authority."

The minister went on to say he believed the invention making it possible to show the picture in a lightened room would do away with much wrong-doing.

Texas Workers to be Entertained

Moving pictures for the employees of the Elephant Butte dam is one of the amusement enterprises the reclamation service officers are planning.

A club room will be established for the men and the canned drama attachment will be operated for the mutual benefit of all the employees.

Photoplay Exhibition in England

By Maynard Evans

Taken from the *Boston Transcript*.

FIVE years ago there were no moving picture theaters in England. Attempts had been made to popularize the cinematograph, but without success. It is less than three years ago that the Pavilion Theater in Picadilly Circus, was thrown open for moving picture matinees, but rarely more than a score of people passed its doors of an afternoon, and the promoters were compelled to pocket their considerable loss and admit defeat.

At present there are no less than 2000 cinematograph theaters in England. London alone has upward of 250. I have it on reliable authority that \$10,000,000 would not cover the money invested in them. New houses are being constructed as quickly as the methods of English builders will permit; new companies are being floated day by day; and though some of them fail and go out of business, many are flourishing.

One little house near Picadilly Circus, seating less than 300 people, returns a profit of more than \$50,000 a year to its fortunate owners. Many others show more than \$25,000 on the right side of the ledger after a year's work. In certain sections of London so great is the popularity of this class of entertainment that the cinematograph theaters are built side by side, with barkers in front to boom the merits of the competing shows. It is possible to stand in Leicester square and toss stones in different directions that will alight on the roofs of no fewer than five houses that are turning hundreds away on Sundays, Saturdays and holidays.

What is the cause of this remarkable change in attitude on the part of the English public and in the prosperity of the moving picture theatres? In the opinion of those best qualified to say it is due to American films. Moving picture shows in England, as in the United States, are absolutely dependent on the American films, and were the prominent companies of the United States to stop manufacturing or to cut off their supply for the time being the fortunes of the cinematograph theaters would drop with a suddenness that would give heart failure to their many backers.

English companies there are, French companies and Italian companies and Norwegian companies almost without number, but, with the exception of one French company, no one of them has the enterprise or is willing to spend the money necessary to turn out pic-

tures of the variety and quality demanded by the discriminating public that supports the moving picture theaters.

This is borne out by an interview I had with Montague A. Pyke, the managing director of the largest company operating a string of cinematograph theaters in London. Incidentally, Mr. Pyke might be claimed as another triumph for the United States, because although he was born in England, he spent many years in the United States and is typically American in his push and energy and enterprise and enthusiasm. Under the guiding genius of Mr. Pyke, his company runs fifteen of the largest and most successful moving picture houses in London, and plans are being made to increase this number to fifty.

"There is no doubt about it," said Mr. Pyke to me, "the American films are beyond comparison with any others now on the market. They are varied and clear, and the companies go to enormous expense and trouble to dress the actors for the parts and to enact their stories with the proper background of scenery and properties.

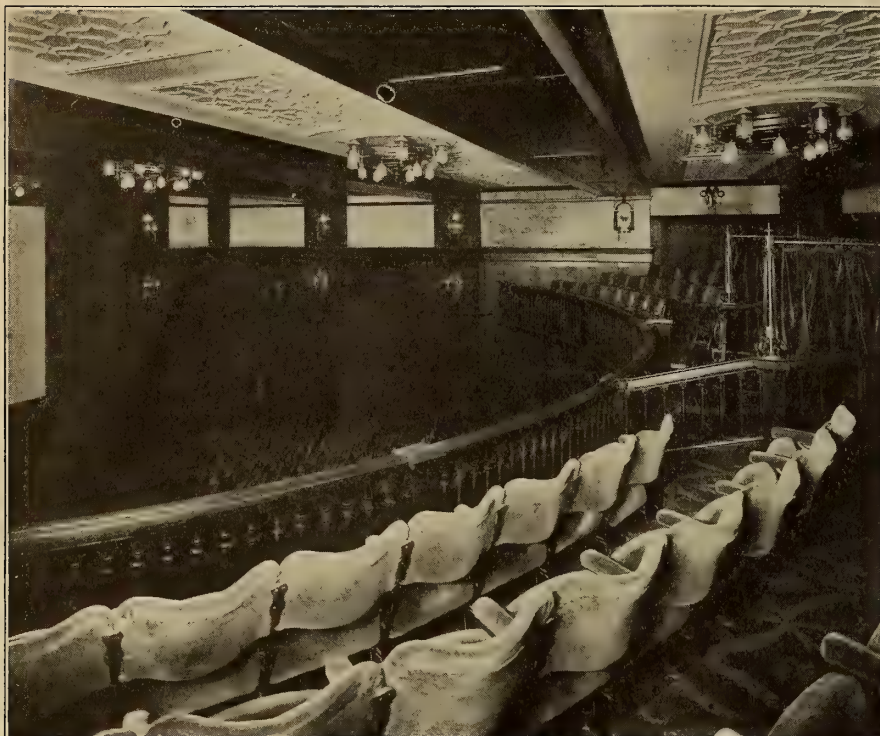
"But, having said this, I must add that I believe the English public is heartily sick of American pictures. You see, they are so superior to the others that we are compelled to give over almost our whole programme, week after week, to them. In the first place, the English audiences laugh when they see the American actors come on dressed in American style

of clothes, with broad shoulders and baggy trousers. In the same way American audiences would laugh to see the actors dressed in the narrow, pointed shoulders and the almost skin-tight trousers worn in this country. Secondly, as was to be expected, supplying films to the whole world as they do, the American companies are hard pressed to maintain a sufficient variety in their pictures, and English audiences are becoming tired to death of Indian love stories and dying cowboys.

"Quite" naturally, they would like to see some good English films. But where are they to be found? Much as we managers dislike to be dependent entirely on American films, we are driven to it because there is nothing else. The English films now on the market are too absurd to be considered, and the French, with one exception, and the Italian, are even



Lobby of the Cinema House, London.



Balcony of Cinema House, a Typical London Picture Theater.

worse. I won't say just now who that one exception is.

"It is claimed that the English climate prevents the preparation of good clear pictures. But in my opinion that is not the real trouble. The English companies and, as well, the French and Italian, have not the enterprise nor will they invest the money necessary to make their business a success. Take the American companies as examples of how it should be done. The best of actors and actresses are engaged and rehearsed thoroughly; great sums are spent in dresses, scenery and 'props'; the full companies are sent traveling thousands of miles in order that a true-to-life background may be obtained; and finally, men with clever ideas are engaged at big salaries. Now, if the example set by the American companies was followed by an English company I know that it would be a great success. I would form such a company myself were it not that the constant extension of our business takes all my time.

"Basing my statement on my experience, which has been extensive, I have no hesitation in saying that the moving picture business in England is only in its infancy, despite the fact that its growth has been enormous in the last three years. I think the future, however, is for the companies with plenty of capital behind them and with confidence enough in the stability of the business to expend large sums of money in fitting up their houses. The next few years will see a weeding out of the cheaper houses, as, with a spread of the more elaborate and more progressive houses, they will not be able to stand the competition.

"At the present moment the best class of cinematograph houses cost about \$100,000 each to equip and start in business. I am told that that is much more than is spent on houses in the United States, on an average. For each new house we float a new company, and call for the equivalent of \$100,000, and we never start until that amount is pledged or in hand.

"I think the ideal prices of admission are threepence (six cents), and sixpence (twelve cents). I do not think there ever will come a time when these prices, which are now almost universal among the better class of houses, will be raised. In a few of the houses near Picadilly Circus and the Strand the prices are now sixpence and a shilling (twenty-five cents), but there we get an entirely different class of people and there is no protest against the prices. In fact, most of the houses in that quarter have more business than they can attend to, especially on Saturdays, Sundays and holidays.

"It often has been said that it required little or no capital to start a cinematograph theater in the United States. That statement certainly does not apply to England. In the first place a man must satisfy his landlord of his financial responsibility before he can obtain a lease of a store. Then the authorities are fearfully strict as to building arrangements, and structural changes and considerable alterations must be made to provide the proper emergency exits. In one way and another it is bound to run away with

many thousands of dollars, and if the backer is foolish enough to attempt to run it on credit he is almost sure to 'come a cropper.' As a matter of fact that will be found to be the real reason for many of the failures that have marked the progress of this business in England.

"Then films are an expensive item. I spend upward of \$1,000 a week on films. More than half of that goes to the American companies. I know a man who, three years ago, didn't have a penny in the world; today he is the agent of several of the American film companies, and through the business he has built up he has become a wealthy man. Every Monday the managers of the different cinematograph houses in London attend at a hall in the West End and see the new films shown on a curtain. We then decide which we wish to purchase and how many of each. The films are delivered, but held for release on certain days. Thus some are released on Saturdays, some on Sundays, some on Wednesdays and Thursdays.

"We have attempted to convert regular theaters into moving picture houses in this country, but without success. You remember the failure of the Pavilion. There have been many others and we have been forced to the conclusion that people will not climb to the balconies and galleries to see moving pictures. In other words, houses must be specially constructed for this business just as for the drama.

"It has been said by many that the moving picture business has hurt the music-halls and even the legitimate houses. In the face of a great body of opinion to the contrary I venture to say that the moving picture houses have little, if any, effect upon the halls and theaters. I believe that the man or woman who has money enough to go to the theater is going, no matter how many moving picture houses there may be to tempt him or her on the way. I admit that if a

man has seen a music hall show once and he has a little money he is apt to spend it on the moving picture shows instead of going the second or third time to the same variety show; but that is the extent of our competition with the theatres."

Mr. Pyke's statement regarding the competition of the moving picture houses with the music halls hardly fits in with the loud lamentations of the managers of the latter class of entertainment. For the last three years there has been a steady drop in the prosperity of the music halls, especially where the competition with the moving picture houses is strongest. It is just such a situation as faced the vaudeville managers in the United States some years ago, and eventually drove many of the houses into the moving picture field.

The idea of combining the music hall and the moving picture show, as is now the custom in many of the larger houses on your side of the Atlantic, is not feasible here. A music hall in England has to be licensed, and aside from the cost of the license it is becoming increasingly difficult to get the sanction of the governing bodies. It is felt that the music hall field is more than full at the present time, and no less a power than Oswald Stoll, managing director of the Stoll circuit, recently was refused permission to build three new music halls in London. Some of the moving picture houses have installed orchestras and singers, but that is as far as they have departed from the straight cinematograph show.

Aside from the liquor saloons, which are open at certain hours, the moving picture theaters are the sole dissipation of London's puritanical Sunday. On that day the cinematograph houses are open "for charity." It is announced that the proceeds will be turned over to such-and-such a hospital. The authorities then wink at the violation of the law. Naturally, the moving picture people, not being in the business for their health, turn over to the institution mentioned only a part of the proceeds. The usual practice is for the moving picture house to retain 75 per cent of the day's takings for "expenses," forwarding the remaining 25 per cent to the charity. But the managers are not satisfied with that and are circulating petitions for signature calling upon the authorities to allow the shows to open on Sundays without this payment to charity.

There are many who believe that the moving picture craze is simply a boom and that it will die out in a few years. They point to the roller skating boom that travelled from the United States across the Atlantic and struck England four years ago. Today there are very few traces of it left except in the holes it put in the pockets of thousands of investors.

Films to Advertize West

If the Great Northern railroad can gain the co-operation of cities along its line it will present to the public in America and Europe moving picture films at the expense of the railroad entitled, "An All America Tour."

The Great Northern officials have been investigating the moving picture idea for over a year and have decided that the road will order 10,000 feet of film if cities wishing to be advertised will make up an order of 10,000 feet more.

The idea is to embody in the film a complete story of the principal attractions in a trip across the con-

tinental, starting at some point in the east, coming down the Great Lakes, thence across Minnesota and North Dakotas, through Wisconsin and Oregon, along the line of the Great Northern.

In addition the Great Northern will make several short films for use in its lecture work with exhibition cars. It is the belief of the railroad officials that Spokane, Portland, Tacoma, Seattle, Wenatchee, Everett, Bellingham and Vancouver would find it a profitable form of advertising.

The films can be contracted for at a cost of 68 cents a foot, which is about one-half the prevailing price. Of the cities that arrange to have the films taken the Great Northern will buy duplicate films and exhibit them along with its 10,000 feet.

This plan contemplates a complete pictorial view across the continent. Every industry and every prominent city is to be given space, so that the films will really constitute a flying vision from the Atlantic to the Pacific. These films are to be shown in all parts of this country, especially in the East and in Europe, where they are expected to command much attention among prospective immigrants seeking information about Western America.

"Daylight" Shows Compulsory in California

All that remains to make Senator Strobbridge's bill making it unlawful to operate other than "daylight" moving picture shows is the signature of the governor. The bill has passed both houses.

Opponents of the bill argued that the measure would further the sale of a patent which enables the showing of moving pictures when the theater is almost as light as day. Bishop of Santa Ana argued that no provisions for moral shows are needed, as in Orange county, from where he expects to be sent to the legislature as a senator next session, there are no immoral pictures or shows.

Rogers of Alameda fathered the bill in the Assembly and stated the provision that required theaters to be light enough for one in the audience to distinguish the features of every other person in the theater was the best provision of the bill. The curfew law provisions are also incorporated. Children under 16 years of age are prevented from attending theaters unless accompanied by adults after 9 o'clock at night in the summer and after 8 o'clock in the winter. Immoral and crime depicting plays are prohibited.

Films to Show Proposed Bridge

Films are now being made of the Greater South Portland (Ore.) bridge to be used by several of the moving-picture shows on both sides of the Willamette river to announce that the question will be placed on the ballot in June. These films will show portions of the bridge as it will appear when completed and also the lift draw. These pictures probably will be ready to show during April. Contracts have been made for their display.

An Up-to-Date Church Building

The Howard Street Methodist Church of San Francisco, recently completed, contains among other conveniences of the modern institutional church a social hall and main auditorium, both wired for moving pictures.



SUGGESTION TO FILM PRODUCERS—WHY NOT USE SOME OF THESE IDEAS?

Recent Films Reviewed

PRISCILLA AND THE UMBRELLA.—Biograph. The plot of this comedy is so slight that one wonders how it could run a thousand feet without falling down. But it doesn't. There is action all the time and the interest never falters. The tone is high, without any touches of slap-stick or vulgarity, and the humor, though perfectly foolish, is not below intellectual enjoyment. The actors play with an extraordinary amount of zest, and this quality probably accounts in large measure for the success of the film. The leading actress was perhaps a trifle too exuberant, but her performance was, on the whole, satisfactory. It is one of those merry, modish, polite farces which Biograph invented and seems to hold a monopoly of.

THE APPLE OF HIS EYE.—Pathé. This film shows a family drama that is fraught with much emotional conflict. The tension mounts high and the climax has great power. The story loses something by its foreign origin, as the characters have that intangible strangeness that stands in the way of complete comprehension and sympathy. All foreign films suffer from this feeling, especially those of a realistic nature. Re-enacted by Americans and in American style, the film would undoubtedly move us mightily. It is well mounted, and the lighting features are excellent.

HER CHILD'S HONOR.—Lubin. A heart drama of sensational type. The plot is strained for dramatic effect, and succeeds quite tellingly in its purpose. There is an undercurrent of the conventional and non-convincing that detracts, however. There is really no sense in a woman's adopting such extreme measures to repair a wrong that was unintentional. Two lives is a large sacrifice to make to what is pure convention. The details of the killing were obliterated from sight, whether wisely or not it is hard to say. It does undoubtedly spare a shock to tender sensibilities, but audiences must be growing very squeamish if they cannot endure the sight of a murder that is done in the name of morality. Many of the world's foremost dramas are not fit for presentation, on that assumption. From a dramatic standpoint this cutting out the crucial moments of a drama is bad. What is the use of leading up to an act that is snatched out of sight? There is something rude about it, and the audience has a resentful sense of being cheated. In the case of the drama now under review the result is particularly unsatisfactory, as it obliterates a part of the action that is necessary to a complete understanding of the play. The heroine's suicide is left to pure inference. But enough on this point; the Lubin company is not to blame. The acting is exceedingly well done by all concerned. The dance, with its very dramatic undercurrent, will be remembered as one of Miss Lawrence's most brilliant performances. The settings are first-class and so is the photography. The film shows the most convincing ball-room scene that this reviewer can remember. The hospital ward is also notable. The production is one of which Lubin may be proud.

SIR PERCY AND THE PUNCHERS.—Melies. A farce-drama, crudely conceived, but with a certain rough

effectiveness that will please some classes. There is a pseudo English nobleman in it who is unspeakably caddish, and equally unconvincing. At the end the punchers have the pleasure of kicking him—a pleasure which the audience enjoys vicariously. There is some gun-play and a "chase" on horseback, and other elements of the conventional Western.

A REPUBLICAN MARRIAGE.—Vitagraph. A romance of the French revolution presented with all the pictorial completeness that characterized "A Tale of Two Cities." The hero's action in choosing to die with the woman he loved seems a little strained under the circumstances, but it is sufficiently romantic to please the sentimental and sufficiently dramatic to make a good climax. The leading lady's hauteur cost her considerable effort, but she gave on the whole a vivid performance, especially in the later moments. The final picture with its lurid lighting and guillotine silhouetted against the sky is remarkably impressive. The film will take a place among the best releases of the month.

THE FAITHFUL INDIAN.—Essanay. A Western melodrama of familiar type, with enough skill in the situations and acting to bring it up to the low standard of its class. The manner of finding the gold is more than interesting—it is amusing. It shows the extreme length to which the "Western" makers are pushed in their mad search for novelty. There is more brutality in the final pictures than good taste approves. Why such scenes are allowed to pass, while a comparatively mild and innocuous murder gets the ban, is one of the mysteries of the censorship.

ATHALIAH.—Pathé. One has difficulty in working oneself up to a pitch of admiration where one might agree with the maker that this is "the greatest film released." It is a large production, quite successful in creating the atmosphere of an ancient era, and the pictures are of grandiose proportions, colored with pigments, and so on; but the plot is hazy, lacking real impressiveness. The drama is weak, despite all the frenzied acting and sweeping gestures. There are times when the meaning is beyond comprehension. It has all of Racine's bombast and artificiality, with the music of his verse left out. Judged as a series of pageants and tableaux it is all very fine. Athaliah received strenuous interpretation at the hands of an actress whose gigantesque stature endowed her wonderfully well for the part. It is a handsome pictorial production that will stir wonder in the breast of most beholders.

BETWEEN TWO FIRES.—Edison. This historical semi-military drama suffers from a lack of heroism. The heroine's plans come to an ignominious ending, and the hero is a nice nonentity. The other man, who is really the hero, but is not the heroine's lover, does nothing more momentous than spy on the heroine and arrest her. The only love scene was played in such a cool, diffident manner by the leading lady that one would scarcely have suspected her heart was touched unless the screen had intimated as much. There is a

lack of *force* in the situations. The story is a refined one, more adapted to the novel than to the photoplay. We do not mean to imply that the film is a failure; far from it, for it is in most respects a very good one; but in respect of plot it is only indifferently successful. The mountings are by themselves sufficient to make the film worth while. There are several scenes showing the utmost artistry and skill, and all are adequate. It was noted that some means had been devised (probably an electric fan) to blow the heroine's scarf as she stood upon the rampart, thus giving the effect of wind. It was a little touch, but helped mightily to give the setting its convincing aspect. The costumes are equally good and the acting first-class, though somewhat too reserved in view of the fact that the characters were supposed to be French. It is a production that can be marked in red letters on the Edison record.

THE ACHING VOID.—Vitagraph. A lack of children is doubtless the cause of many unhappy marriages, as this photoplay effectively points out. A subject based on emotions of such great delicacy must have put many difficulties in the way of the producer and his puppets, but they have been skillfully overcome, and the performance is very expressive. If the pantomime seems somewhat exaggerated in spots, there is sufficient excuse for it in the extreme subtlety of the action. The mountings are handsome, and the last scene, with its fire-light glow, presents a beautiful tableau.

1861. Selig. A civil war drama, with several excellent military scenes. The last one, showing the field of the dead and wounded, is particularly fine, having much artistic merit. The drama is an incoherent affair, showing the start of half a dozen plots, none of which come to anything. The hero's refusal to salute the Confederate flag seems highly absurd, since he was not above honoring the Confederate uniform by putting it on his back and accepting its protection. This episode having nothing to do with any of the several plots was obviously thrown in for effect. The effect achieved was probably not the effect intended. The man hunt was interesting owing to the picturesque scenery and film tints; but it, like everything else, ended in the air. One is loath to accuse this film of a blundering production, since the scenes were satisfactory as long as they lasted. But they are certainly strung along with a censurable lack of coherence.

THE SPANISH GYPSY.—Biograph. The atmosphere of Andalusia is suggested by these scenes in a very skillful manner. The curving coast line bathed in sunshine, with gypsy figures roaming down the long perspective; the plaza with its Spanish senors and dancing girls; the artistic costumes and typical make-up, are features that help to give a convincing impression of reality. When one remembers that the actual locale was not Andalusia, but California on the other side of the earth, one marvels at the ingenuity of the illusion. It is comparatively easy to paint canvas scenery that looks like a distant land; but to go out of doors and change the face of nature to the required likeness is something of an exploit. The exotic illusion has been created by a multiplicity of touches that bespeak high artistic ability on the part of the producer. The drama is an effective one, most admirably acted. There are several episodes that are simply first-class, judged

by any histrionic standard. The gypsy girl's performance was brilliant throughout. It is all in all one of those productions crammed with intelligence and art, of which the Biograph trade-mark is a reliable guarantee.

FAMILY TROUBLES.—Gaumont. A stupid comedy, showing four people of apparent wealth and station who turn themselves inside out to be funny, and fail. The actors keep so busy making faces and doing funny business that they have no time to bring out the point of the joke, whatever it may have been. There is some mitigation in the settings and costumes, which are quite elegant. But to see so much good material go to waste is an exasperation.

HIS IMAGE IN THE WATER.—Gaumont. Rather pleasing, but not very vital. The scene where the old man stands over the lovers with his dagger upraised, they all the while so totally unaware of his presence, demands a long stretch of credulity. The scene where the old man sees his reflection in the water and undergoes a change of heart is not very convincingly set or enacted. As this should be the climax of the drama, the remaining scenes have a hard task to overcome such a central weakness. The pictures give an interesting portrayal of peasant life, the settings have elements of beauty, and the acting is on the whole good.

HER ARTISTIC TEMPERAMENT.—Lubin. A drama with much human nature in it, a pleasant romance, some thrills, and a wholesome laugh or two. What more could one ask? There are some minor objections, but they have no vital effect upon the main theme of the story. The sudden introduction of the felonious female, in fact the whole peculiar episode, will doubtless give rise to adverse comment on the score of improbability. It is not probability which is lacking, however, so much as an explanation. The affair *could* have been explained in a preliminary scene or two, but that would have been another story; consequently the producer eliminated the non-essential parts of it and showed only that part which had a bearing on the main plot. It was a technical short-cut, legitimate under the circumstances, and even admirable. The action shown was really self-explanatory and the audience would have been little wiser if the producer had taken half a dozen scenes to introduce the woman and tell why she was fleeing from a policeman. The abruptness of it, however, will possibly puzzle some spectators whose wits act with sluggish motion. The acting throughout is all that it should be, and registers another success for the greater Lubin.

JIM THE MULE BOY.—Edison. Some exceptionally difficult settings and stage effects render this film notable, being consummated with most convincing realism. The setting showing the entrance to the mine is one of the most difficult and downright realistic that the motion picture screen has presented in a long time. There may have been slight inaccuracies of detail!—strange if there were not—but to an ordinary spectator the effect was marvelously realistic. One would scarcely suspect that it was a studio fabrication, were it not for the characteristic lighting. The story unfortunately is not as good as the vehicle which carries it. It is good enough; but, for all its apparent thrills and dangers, it lacks real dramatic vitality. The explosion is too manifestly made to order, lacking

dramatic preparation; the action drags, scene after scene showing almost no development; and there is not a great amount of suspense. Jim's self-sacrifice, however, strikes an appealing chord, and the drama is certainly worth while, even if not as exciting as it aims to be.

HER WORDS CAME TRUE.—Selig. There is quite a bit of wit in the idea on which this comic is based. It shows the prophesies of a fortune teller coming to pass in a manner as ironical as those of the oracles of old. The piece could have been worked up better in several places and the final episode fails to provide anything like a whirlwind finish; but still the subject has an amount of human interest that cannot fail to appeal.

ONE HUNDRED YEARS LATER.—Selig. The opening scene of this film is a fine example of staging. The settings, the pictorial composition, the costuming and characters, the time of night, combine to make a picture that is artistic and full of interest. There was also something particularly pleasing about the lighting—just what, we will not attempt to analyze further than to note the effect, which was to give the picture an unusual amount of natural light and shadow. The picture is another instance of a growing effort on the part of the film-makers to make their pictures really artistic and not mere crass transcripts of reality. Some day a diploma from an art school will be one of the qualifications demanded from a photoplay director. There is a later scene in the film which is also well put together from a realistic standpoint, but lacks the various artistic touches that render the other so excellent. The story is a dichromism, with the action cleft by a hundred years and linked together again by a bullet mark and a dream. It is interesting.

STEAMSHIP LUSITANIA ENTERING NEW YORK HARBOR.—Pathé. This monster leviathan of the deep is a novel sight to those of us who live far inland, and we are glad to catch a glimpse of it, even though a fragmentary one. The day was evidently foggy, but this detracts nothing from the pictures, rather gives them a vague mysterious touch which harmonizes well with the subject.

THE TRICKSTER TRICKED.—Pathé. This is neatly put on and the pictures are attractive to the eye, but it cannot be said that the piece is very satisfying. It aims to be comedy but all the humor is so inexcusably rough and over-emphasized that the effect is mostly painful and the laughs are extremely reluctant. When an audience watches these strenuous comical exertions without giving any audible expression of amusement, it is safe to say that the effort fell flat.

LOVE IN MADRID.—Pathé. There is a picture classification used by artists which goes by the name of *genre*. It denotes a kind of picture which gives a typical representation of life in one of its general phases, such as city life, provincial life, the life of fisher folk, mountaineers, factory workers, circus life, stage life, etc. The aim is to be at once truthful and artistic—the facts to be combined in such a way as to have something more than a surface significance, the picture to be packed with meaning. Such a picture is "Love in Madrid." It is a *genre* study of

Spanish life and love. The scenes are accurate (at least, they convince), the types are vivid, and the action conveys so much more than mere plot that it deserves to be called educational. One sees the grace and politeness of the Spaniards, and underneath it all their essential barbarity, the males fighting like beasts for the favor of the beautiful female. And her coquetties, at once bold and shy, are at bottom vehemently sexual. There seems to be a tacit understanding underlying the romantic make-believe that is brutally frank to an Anglo-Saxon. Courtship in Madrid is, in short, little but a sexual sparring match. To state the matter thus crudely is doing scant justice to the film which conveys its meaning with much art and refinement. It is a Pathé production of the better class, and leaves nothing to be desired in any respect. A word of mention must be given to the photography which is clear and warm with sepia tones. Such soft harmonious values are worth a ton of pigment coloring, from an artistic standpoint.

THE LIEUTENANT'S LOVE.—Pathé. This is a tragedy of German life, well acted and well presented. It is in all respects serious and dignified enough to convey the impression of a dramatic performance on the legitimate stage. The plot being involved with notions of family honor and class distinction conventional to German military circles is rather hard for us Americans to follow, and having puzzled out the various motives we are inclined to be exasperated by their fatuity; but they undoubtedly rule conduct in that particular corner of the earth; so the events are probable and the tragedy logical. A play that gives us such an intimate glance into the German heart is instructive and profitable in the highest degree. Another recent photoplay of similar purport was Selig's "The Code of Honor." We have all read of the absurd formalities of German military etiquette, of the caste system and the senseless notions of honor that prevail in those benighted circles; but they have seldom been brought before us so vividly as in the two photoplays mentioned. Such is the power of drama. Not only the scenic and industrial films should be classed as educational. A serious photoplay or drama depicting the life and social environment of another people, is as highly educational as anything we know of.

THE LONEDALE OPERATOR.—Biograph. A piece that stirs excitement with its physical perils and emotional thrills. For a thriller it is worked up with exceptional dramatic neatness, the producer placing his faith in something beside spectacular effects alone. There are flaws, however; for instance, introducing us to the engineer first instead of to the girl, who is really the character to be emphasized, is questionable dramatic; and the monkey wrench incident in the preliminary scenes is maladroit, being too palpably preparatory. Why explain the monkey wrench beforehand anyhow? It robs the climax of an effective surprise. The hobo's action at the end in taking off their hats to the girl is absolutely improbable, but has its humorous value. These are little points and would not be mentioned except that Biograph has led us to expect perfection in just such places. The piece as a whole is probable and well worked up. It provides a number of legitimate thrills and will enliven any program in which it appears.

THE TEST OF LOVE.—Edison. One sought without much return for the "sublime pathos" which the maker promised this film would disclose. It is a pleasing, wholesome story, with a pathetic tinge, but scarcely rises to heights that could be called sublime. The hero's fear that the recovered blind girl will be disappointed by his lack of comeliness seems oversqueamish and scarcely dignified. His scheme, moreover, is so futile that one wonders how any sensible man could have entertained it. The screen quite properly describes him at this point as panicstricken. The situation would be more convincing if the sexes were reversed. A homely woman might well suffer trepidations under such circumstances. The strong part of the drama is, of course, the recognition scene. For a few moments the dramatic suspense mounts to a high pitch. The acting and general presentment are praiseworthy.

THE LIEUTENANT'S WILD RIDE.—Gaumont. This piece is quite dramatic and has a strenuous feature that is intended to thrill; but it loses force because the characters have no hold upon our sympathies. We don't much care whether the lieutenant gets there or not, and the woman's selfish love affair stirs us not a little. Our attitude throughout is purely passive. The characters do nothing to win our good will. The best part of the film is the beautiful photography.

NEMOURS AND THE RIVER LOING.—Eclipse. A fairly interesting scenic showing some picturesque river scenes. The film gives one the feeling of a pleasant but uneventful trip to the country.

THE MONEY LENDER.—Eclipse. This film seems to teach that money lending is such a vile and iniquitous profession that the lender deserves mental torture and death; which is, of course, very sentimental and absurd. The money lender concerned had disagreeable manners, but that is no reason for consigning him to limbo. The picture ends with a tableau of the money lender's victims; just why they were "victims" is hard to figure out. The acting shows some very excellent assumptions of peasant types, and the environment is picturesque. It is an interesting film, more on account of the setting than for the dramatic action.

THE ACTRESS AND THE SINGER.—Lubin. Another of the delightful comedy series which this firm has been giving us of late. The Lubin Monday release is becoming one of the conspicuous pleasure spots of the weekly round of films. "The Actress and the Singer," like its recent predecessors, is lively, humorous, and human, and receives spirited interpretation from a stock company headed by Florence Lawrence and Arthur Johnson. It is not flawless, but it creates so much hearty pleasure that to find fault would be ungrateful.

THE WAY OF THE TRANSGRESSOR.—Selig. A drama that is quite familiar as regards plot. It receives such a remarkably realistic and able performance, however, that the interest is easily sustained. The principal role is taken convincingly—another of Mr. Bosworth's graphic character delineations. At a glance we divine the man's vicious, intractable nature, a man for whom there is no possible reformation. His treatment of the Salvation Army girl in the saloon is a bit of action that reveals character like a lightning

flash. The play is not very pleasant, but has a certain amount of dramatic realism that stimulates a close interest.

THE SECRET OF THE PINE.—Imp. A mildly interesting Cuban drama, with one novel feature. The villain steals a mail-bag in order to cast guilt upon the hero. He hides it in the top of a lofty palm tree, to climb which is very difficult. He learns that the mail-bag contains an article of value addressed to him. He climbs to get the mail bag, and falls on the way down, injuring himself badly. Discoverey and confession ensues, and the hero is cleared. If the villain's motive had been stronger, and the hero's position more precarious, the film might have been quite dramatic. The piece exacts almost nothing from the actors, beyond a certain amount of good looks, which they supply quite generously. The Cuban atmosphere is pleasing.

THE HEIRESS.—Rex. A sentimental comedy of the "love-test" type. A wealthy and beautiful woman pretends to lose her beauty and her fortune in order to test the sincerity of her lovers. Of course, the nice young man proves faithful, and it ends with a kiss in the moonlight. The mountings are rich, the acting satisfactory, the photography clear and steady, and the film-tones most pleasing. The drama offers an agreeable mixture of humor and sentiment, and proves entirely commendable.

THE SWORD AND THE CROSS.—Gaumont. The plot is so hackneyed and the action so artificial, that this drama offers little for the spectator's enjoyment save some very sumptuous stage pictures depicting the Roman era. These alone are enough to hold the eyes in close attention, but one wishes that the money and labor had been expended on a subject more worthy of serious consideration. It is one of those pseudo-impressive dramas which will doubtless strike awe to the souls of many people, the subject being of a religious nature. The pictures, moreover, are colored, which will strike some more awe; in spite of the fact that they show all the faults of hand-coloring. The dramatic action is rather incoherent toward the end. The crucifixion tableau has much impressiveness, being so skillfully led up to. The screen had promised that the Christians would be eaten by lions, however, so the crucifixion comes as a disappointment. The film falls below the Gaumont standard for classical productions.

BREAKERS IN THE CLOUDS.—Gaumont. Scenes of the rarest beauty are here shown. The film was taken near the 15,000-foot summit of Mount Blanc, and we look down upon a sea of rolling, billowing clouds, such as words are powerless to describe. The spectacle creates a reverential mood.

THE DISREPUTABLE MR. RAEGEN.—Edison. This is a very good film, particularly in respect of settings. They are remarkable in their realism. Devoid of anything in the way of beauty, since the action takes place in the lowest sinks of the tenement world, they nevertheless command admiration for their sheer truth and naturalism. To construct such settings requires an amount of first-hand observation plus imaginative and creative ability, which is not to be sneezed at. Better a tenement scene that is perfect in its squalor than a

bower of roses where all is tawdry and conventional. The story which is laid in these disreputable nooks is an exciting one, with sharp emotional contrasts that go to make good stuff for drama. And there are spiritual values that raise the action to a high level in spite of its degraded environment. When the hunted Raegen stands ready to brain whoever may be spying in the closet, and the door opens and the little girl appears, so pathetic in her rags and tininess, one readily appreciates the astonishing reaction that takes place in Raegen's mental state, leaving him half dazed. It is one of the most effective bits of silent drama that the screen ever disclosed. The child played her part beautifully. Mr. Ogle, with his knack of sympathy

and tenderness toward children, which is doubtless natural and not assumed, played his part of the duet worthily. It was a duet that set the heart strings of the audience vibrating with a gentle harmony. A film of rare merit.

THE HERO TRACK WALKER.—Kalem. If audiences understand this film they will find it both dramatic and amusing. The end is a complete surprise, and has wit and some thrills. But it is rather involved, and the sub-titles are phrased ambiguously, so that some people are liable to miss the point. The acting is capable, and the leading lady's pretty face left its usual agreeable impression.

Of Interest to the Trade

"Hamlet"

The Great Northern film, "Hamlet," a scene from which adorns our front cover, is a remarkable film in many ways. To be fully appreciated, however, the film must be approached in a rather unusual frame of mind. One must realize that the story loses much by the absence of the spoken word, of which Shakespeare was such a master. To offset this loss, the film has the advantage of natural scenery and settings, such as would be impossible to secure on any stage in the world. To say that this gain overcomes the loss would be folly, but it is no stretch of the truth to say that this presentation of "Hamlet" is one of the most remarkable films of recent manufacture.

The reel consists of 1,000 feet, and practically all of the great tragedy is included in this length. It required great skill to produce such a long play in 1,000 feet, but it has been done, and in a manner that is most successful. The thread of the story is at all times visible and easily followed, and the loss of length is fully compensated for by the clarity of the plot and the rapidity of action.

In acting, the film is unusually satisfactory. Stop and think a moment and the reason for this should be clear. "Hamlet, the Prince of Denmark," produced in Denmark and by Danish actors. That is a combination that should produce unusual results, and it does. Hamlet is portrayed with a full understanding that would be worthy of any stage. The other characters are handled with an ease that speaks well for the ability of the actors and adds mightily to the interest and value of the film.

In setting and scenery it would be impossible to improve in any way. Shakespeare wrote the story around the Castle of Cronenburg, in Denmark, and it is on precisely these grounds that the picture was taken. It is in this particular feature that motography far outshines any other form of theatrical enterprise. Here is a production of "Hamlet" produced among the actual settings spoken of in the play. The old castle and graveyard are actually there, faithful in every detail. What an opportunity for educational results this offers!

To secure permission to use this exact site, a royal warrant was necessary, yet this work was held in such high esteem by the authorities of Denmark that not only was permission quickly forthcoming, but the

present King of Denmark took the trouble to be present at the making of the picture.

Elsinor, the Castle of Cronenburg, is a beautiful spot, and the resulting scenes are not only true in that they are authentic, but they are beautiful to look upon.

In photography the production is excellent, and the details of costume and accoutrement are worked out with commendable fidelity.

The producing of such a work is a true benefit to the industry of motography. The subject has been done once or twice before, but then, the play itself has had many different presentations and is well worthy of every earnest endeavor. To produce it as the Great Northern people have done, is indeed a worthy effort, and much praise is due them for this work.

To the student of Shakespeare it offers an opportunity to study the original ground, and to the average moving picture spectator it presents a chance to see one of the great plays of the world presented in a scrupulous and worthy manner.

New York Letter

The most marked changes of recent days have taken place among the film exchanges. The Hudson has been bought by the Western Film Exchange group, and will probably be moved to larger quarters in a very short time. It is also believed that the General Film Company has bought out Marcus Loew's exchange, the "People's." The independent exchanges in Philadelphia have effected a combination that bids fair to work out very favorably for all concerned, and it is quite probable that the Paramount, of Washington, will move further south, probably to Jacksonville, Fla.

All of this should be interesting to the exhibitor, because every change in the exchange situation is of vital importance to the renting side of the film industry. As a matter of fact, exhibitors do not pay enough attention to the exchange situation, and some day this lack of attention is going to be felt sadly in certain quarters.

As probably everybody knows, some two weeks ago there was a disastrous fire near Washington Square, that caused the death of 145 persons, most of whom were working girls. The whole city has been

worked up over this affair, and many benefits have been given in their aid. Not to be behind in this affair, some of the independent manufacturers have started a movement to secure Madison Square Garden and give a big film exhibition for the benefit of the Washington Square sufferers. At this writing, this movement has only been started, and there is no way of telling of the final outcome, but we hope that it will succeed. It certainly is a laudable idea.

Among the film manufacturers, things appear to be progressing very smoothly. The patent situation has developed no radical changes, and each side is apparently waiting for the next move.

The Champion Film Company will soon begin to make its second release; also, in a short time, the Nestor will commence to release western subjects.

Champion Doubles Output

Beginning April 17 the Champion Film Company will make two releases a week. This announcement has great interest for exhibitors and has a number of unusual features.

The release days will be Mondays and Wednesdays. On Wednesdays the company will continue to release pictures of western life, as full of interest and excitement as heretofore. This policy is to be maintained in the future, but it is the Monday pictures which excite unusual interest.

On Mondays subjects of historical interest will be released, each one dealing with an incident of American history. They will be not only interesting, but full of action and excitement. This policy has been



Scene from "General Meade's Fighting Days."

These pictures are already under way, and many new and interesting effects are promised.

The directors of the Sales Company were gladdened recently by a sight of their long wandering brother, Bill Steiner. He returned from an extended trip to southern skies, much tanned and in excellent spirits.

Another old favorite has turned up in New York. He is W. A. Daniels, of the National Waterproof Film Company, Chicago. This trip, it is pretty hard to get Mr. Daniels to talk of anything but a new method of cleaning films, which he claims to be the best ever. He appears to have the real thing, too, because he has samples of before and after to prove it. Mind you, though, no cleaning without waterproofing.

made known to the trade by the advertising slogan, "Monday—Military Champs."

Military Champs, perhaps, conveys the idea in two words as well as could possibly be done, but it doesn't explain the whole idea. These plays will not only be founded on historical incidents, but they will be actual productions of historical facts and situations, presented with faithful attention to detail.

In preparing these films, histories and other sources of information must be searched, and to pass muster and be accepted as part of this idea, every scenario must be accurate as to facts. Not only must the facts in the scenario be accurate, but all of the facts and details of that particular incident must be included in the scenario.

Thus it can readily be seen that an exchange which secures these Military Champs will soon have a group of reels teeming with interest; a library of educational subjects, dealing with American history, that will have a far greater value than for mere exhibition purposes.

To the man who thinks, this idea presents many unusual advantages. Here is a series of subjects bound to interest all spectators, and at the same time educate them in our American history. This will surely make many friends for moving pictures.

The lay mind can hardly conceive the immense amount of labor and research that is necessary to make these scenarios; but by attending strictly to these details, and by producing them as faithfully as motography will permit, the Champion Film Company is bound eventually to win the appreciation due such effort.

Many of these subjects are now ready, and the company announces the following as the first three Military Champs: "With Stonewall Jackson," "General Meade's Fighting Days" and "Clark's Capture of Kaskaskia."

This idea, of course, will be supplemented by the usual Wednesday western Champs.

Binns Verdict Reduced

On April 29 Supreme Court Justice Greenbaum reduced to \$2,500 the \$12,500 verdict obtained by John R. Binns against the Vitagraph Company of America for unauthorized use of his name and picture in connection with a picture drama, "Saved by Wireless." In the course of his opinion Justice Greenbaum condemned newspaper editorials, which criticised the verdict as inadequate, and hinted that imagination played as large a part in the newspaper reports of the Floride-Republic disaster as it did in the purported pictorial representation of Binns' exploit.

Binns sued under the New York statute which was passed to protect private citizens in their right of privacy, and said on the stand that he was much humiliated by the picture drama being circulated after he had refused to cheapen his laurels by using them to make money on the stage. He had previously obtained an injunction which stopped the moving picture agents from exhibiting the offensive views.

Justice Greenbaum held that Binns could only collect damages for mental suffering, and exemplary damages under the discretion of the jury reasonably exercised. He said that Binns had not been averse to the newspaper publicity given to his heroic exploit, and held that the moving pictures were only another form of such publicity.

"To my mind," he said, "the jury, despite the instructions of the court as to the peculiar rule of damages applicable to an action of this kind, was swayed by passion or prejudice, or perhaps by the quite natural admiration one has for the heroic act of the plaintiff. That the jury was led away by passion of feeling is reflected by the argument of the learned counsel for the plaintiff (Jeremiah J. O'Leary), who has adopted the extraordinary expedient of quoting in his brief from editorials in the public press commending the amount of the verdict in this case and deploring its insufficiency and supporting its conclusions upon glaring misconceptions of the facts and the law applicable to the case.

"It would be a sorry day if the administration of

justice were relegated to the newspaper columns, and it is to be deplored that counsel saw fit to attempt to influence the judgment of the court by means of newspaper citations.

"The plaintiff was not seriously hurt, and, while the jury was warranted in awarding exemplary damages as a warning to others that the rights of privacy of the individual must be respected, such an award must be governed by reasonable discretion. But in its final analysis the defendant merely attempted to portray in its own peculiar way through its medium of pictures news and information of the facts connected with the rescue of the steamship Republic, and in doing so the imagination of those who had prepared the pictures of the various scenes was indulged in, as was doubtless done by the writers of the same incidents in the public press."

In conclusion Justice Greenbaum states that unless Binns agrees to take \$2,500 in lieu of the full jury award of \$12,500 he will set the verdict aside.

Individual Electric Light Plants

Electric light bills are always high in a picture theater, and any method for reducing them is bound to excite the interest of exhibitors. The Detroit Engine Works is making some strong claims for its "Detroit" moving picture electric light plant. It is stated that running shows three hours each night, six nights a week, the light bills with this plant should not exceed one dollar per week average. Compared with the usual electrical expense, this statement is very interesting.

These plants supply direct current at sixty volts. The advantage of this will be apparent to every operator. It is well known that direct current is superior to alternating current for the projecting arc, and the voltage being about right for direct operation of the arc, no rheostat is really necessary. A very small resistance is generally included in the circuit to regulate the current; but such a resistance consumes in itself practically no current, and the full output of the generator is used in generating light at the arc. This in itself is a big economy, even if the generating expense were not so small. With the usual supply current at 110 to 220 volts, from fifty to eighty per cent of the current paid for is absolutely wasted.

The company claims that in a comparative test, 220 volts of alternating current produced an arc of 4,500 candle power at a current consumption of eighty amperes. On the other hand, the Detroit plant, with sixty volts direct current, made an arc of 5,000 candle power with a current consumption of only twenty amperes.

Added to this is the advantage that armed with this outfit, an exhibitor can give first-class shows in towns and villages which have no electric light plant, or whose plant does not operate at all times.

The outfit consists of a Detroit stationary governing kerosene engine; Detroit 60-volt d. c. dynamo mounted on the same base and connected to the engine by an endless leather belt; a field rheostat, and all necessary wiring for installing the machine immediately.

Film Cleaning Invention

A machine to clean moving picture films of dust by passing them over a current of air has been invented by a Chicagoan.

Films Demonstrate Auto Manufacture

For the purpose of demonstrating to its 1,800 dealers the exceptional methods used in manufacturing E-M-F "30" and Flanders "20" motor cars, the E-M-F Company of Detroit, Mich., has prepared several thousand feet of moving picture films which will be exhibited throughout the country. An itinerary of 15,000 miles has been mapped out by General Sales Manager George E. Keller of the Studebaker, E-M-F "30" and Flanders "20" interests. The tour is in charge of Assistant Sales Manager Paul Smith of the E-M-F Company.

Those who have had an opportunity to see the moving pictures are unanimous in their opinion that they are the most complete ever made for industrial purposes.

Beginning with huge piles of crude material, the pictures show the various processes of manufacture. Great automatic machines, foundries, trip-hammers, assembling, testing, racing, hill climbing, and, in fact, every stage in the manufacture and use of the E-M-F and Flanders cars are vividly depicted. During the presentation of the pictures on the screen, a member of the sales force delivers an interesting lecture describing in detail each picture.

The company intends that each dealer, no matter where situated, shall know just how the cars are manufactured. All branch house cities will be visited, where the dealers in that territory are brought together, banqueted and shown the moving pictures.

There are many dealers located in remote sections who have never had an opportunity to see an automobile made, and the realistic moving pictures give them the opportunity to witness the manufacturing of the cars. Wherever the films have been shown much enthusiasm has been created and the dealers are better prepared to explain E-M-F "30's" and Flanders "20" to prospective purchasers.

Patents Company Sues Balshofer

The Motion Picture Patents Company has filed in the United States Circuit Court a bill of complaint against Fred J. Balshofer and the Commercial National Bank of Los Angeles, asking that the defendants be compelled to give to the United States marshal a certain camera alleged to have been deposited in the Commercial National Bank by Balshofer, said to embody inventions patented by the plaintiff.

The plaintiff asks that the camera be taken to a New York circuit court, to be held pending the outcome of a case brought in that court by the plaintiff here for alleged violation of patent rights.

The plaintiff asserts that it obtained a decree in the New York courts ordering the New York Motion Picture Company to give over to it all of its cameras.

United States Consular Reports

An American consul in Asia Minor reports that during the past year a number of buildings were erected devoted exclusively to cinematograph exhibitions and minor theatricals. The performances are frequented by all classes and are very popular. The views shown generally are of French, Italian, and German manufacture, but a few American scenes have been well received. A large concrete structure is soon to be erected for shows of this nature, and it might be well for American manufacturers of films and other

supplies to correspond with the persons managing these enterprises, with a view to furnishing them with some of their supplies. The address will be supplied on request. Refer to file No. 6468.

A business man in Germany informs an American consular officer that German interest in American cinematograph films has increased very considerably recently, and that the opportunities for disposing of such films in that country are therefore excellent. He will be glad to receive propositions from American manufacturers of films not already represented in that country and states that he is in a position to place their products advantageously, as he has agents throughout the empire. The address will be supplied on request. Refer to file No. 6267.

A Chicago Firm's Innovations

The Ortho Film Company, Chicago, is accomplishing some feats along the motographic line that are above the average; such as making negatives in a manufacturing plant without the assistance of artificial lighting, nor a tripod for the camera, which is held in the operator's hand much in the same manner as one would take a snapshot. Further, the company is getting full half-tone effects, such as correctly executed photography only will give. This achievement alone has given these people an enviable prestige in the trade.

George Kleine Buys Factory Site

The Bowes Realty Company of Chicago report having sold to George Kleine property at the northwest corner of Superior street and Fairbanks court, 101x133 feet, for a consideration approximating \$50,000. This adjoins a recent purchase by Mr. Kleine of 115 feet on Superior street, giving him 216x133 feet, which is to be at once improved with a high grade factory for the manufacture of optical goods and moving picture apparatus and films, according to newspaper reports.

Army Y. M. C. A Presents Show

Open-air moving picture shows are being given nightly at Camp San Diego, southern California, under the direction of the army division of the Young Men's Christian Association. The association was originally allotted 5,000 feet of tentage to carry on its work, but the crowds were so large that this was found too small to accommodate the throngs. Accordingly, the screen was put up in the open and at night the troops are afforded the opportunity of viewing them.

Guthrie Advertises by Film

Guthrie, Okla., is advertising her mineral wells through the medium of motion pictures. The films will soon be presented in public with the hope of inducing people to come and try the health restoring qualities of the wells.

Baltimore M. P. Men Aid Charity

On March 22 and 23 about fifty of the leading moving picture theaters of Baltimore gave one-fourth of their receipts to the Children's Hospital School.

Among the Picture Theaters

PERSONAL.

Victor O. Woodward, for four years manager of the Sandusky theater, will leave for Cleveland, where he will become head of a company composed of New York and Cleveland capitalists that will operate moving picture and vaudeville theaters in every state in the union. The company, to be incorporated within the next ten days, has made arrangements to take over the holdings of the Lake Shore Film and Supply Company, of Cleveland, controlling fourteen theaters as well as a number of other motion picture concerns.

J. Conner, Murfreesboro, Tenn., is in Chicago for the purpose of establishing the Conner Film Service. The new concern will be located in the Monon building and will carry a large stock of choice film.

ROLL OF THE STATES.

ALABAMA.

Messrs. F. M. and Luther Wakefield have opened a moving picture theater at Anniston, making the third in that place.

The old Sun theater of Bessemer, will be conducted as a vaudeville and moving picture house, under the management of Joe Steed, formerly of Ensley.

CALIFORNIA.

Plans have been prepared by Architects Jeffrey and Van Trees, Los Angeles, for a moving picture theater to be erected on Broadway, between Sixth and Seventh streets, that city, for the New York Theatrical Company. It will have marble and tile lobby, cove ceiling, bevel plate mirrors, art glass, stucco ornamentation, will be brilliantly lighted and seated with opera chairs.

The Keystone Building Company of Los Angeles is preparing plans for a moving picture theater to be erected for the Metropolitan Realty and Amusement Company, 128-130 South Spring street, that city. The house will have a capacity of 500.

The Southern California Moving Picture Men's Association of Los Angeles, has elected the following directors: E. A. Fischer, A. P. Tugwell, A. S. Hyman, D. S. Marovitz, M. Stutz, W. W. Gardner, D. S. Reynolds.

CALIFORNIA.

The moving picture censorship board, of Oakland, which will govern the exhibition of film in local theaters, under an ordinance passed several months ago, has been appointed by the Board of Public Works and is as follows: Dr. J. B. Wood of the Board of Education; F. H. Pratt, of the Building Trades' Council; Miss Bessie J. Wood, of the Child's Welfare League; Guy C. Smith, of the Moving Picture Exhibitors' Association and Superintendent of Police, Adelbert Wilson.

CANADA.

The Palace is the name of a first-class moving picture theater recently opened at Galt, Ont.

COLORADO.

The Princess theater at La Junta has been leased by E. M. Role, who will conduct it as a five-cent theater.

H. S. Porter and W. F. Lemay are erecting a moving picture theater at Fourteenth and Walnut streets, Boulder, which will have a seating capacity of 500. The house will be finished in mission style.

CONNECTICUT.

The "Rome" is a late addition to Waterbury's moving picture houses, having recently been opened in that city under the management of A. Russo.

It is announced that the Dream and Comique theaters of New Haven, owned by S. Z. Poli, and which were recently destroyed by fire, will be rebuilt.

DELAWARE.

The Savoy theater, 517 Market street, Wilmington, operated by Alfred Downing, will be enlarged.

GEORGIA.

The Lyric is the name of a handsome new moving picture theater, recently opened at Rome under the management of Messrs. Davis and Castleberry, who own a chain of moving picture houses. The house will be devoted to moving picture exclusively. The proceeds for the opening day were devoted to the Associated Charities of that city.

The New Albany theater, New Albany, has been opened under the management of F. A. Guttenberger.

The Idle Hour theater at Waynesboro, has been purchased by the Waynesboro Amusement Company.

ILLINOIS.

A new moving picture theater, the Princess, has been opened at Galva under the management of C. G. Hutchinson.

Frank Spaulding of Galva is making arrangements to conduct a moving picture theater in the Davis building in that city.

The Empress is the name of a new moving picture theater to be conducted at Fairbury under the management of Messrs. Aaron Putnam and Nathan Camp.

John Withrow is now sole proprietor of the Colonial theater of Ottawa, having purchased the interest of his partner, Frank Tuttle.

The Grand, one of the handsomest moving picture houses in that part of the state has been opened at Sterling by Messrs. La Gralle and Middleton.

The Jungle is the name chosen by Roy Briant for his new moving picture theater, opened at Metropolis recently. On the opening night each lady was presented with a carnation as a souvenir.

The Lyric theater at Centralia has been purchased by N. A. Thompson, who will conduct it as an exclusive moving picture house.

A new moving picture theater has been opened at Charleston, under the management of Archie Henderson.

INDIANA.

The Portola is the name of an attractive moving picture theater to be opened at 124 Second street, Rushville, by the Schmidt Brothers, who also own and operate moving picture theaters at Newcastle. No expense has been spared to make it one of the best houses of its kind in the state. It is located in the business section of the city, has a seating capacity of 200 and is supplied with up-to-date opera chairs. The house will be under the management of Mrs. Edna Schmidt West.

Victor Ratcliff, formerly of Marion, has assumed the management of the Star theater at Noblesville.

The Surprise is the name of a new moving picture theater opened at 117 South Madison street, South Bend, by the Surprise Theater Company of which S. Platt is president. This new house is said to be one of the most imposing of its kind in the state. It has an attractive entrance and the vestibule is lined with marble. The pictures are thrown on a glass screen. The seating capacity is 300.

Sam Young, proprietor of Young's Garden Airdome, Terre Haute, has announced that at the closing of the Garden theater, September 16, he will begin the construction of a moving picture theater, which will have a seating capacity of 1,260 and will be convertible into an open-air house during the summer months. The house will be entirely fireproof, being of reinforced concrete, iron, steel, copper, glass and brass.

The Broadway Amusement Company, Indianapolis, recently incorporated for \$35,000, is negotiating for a site at the corner of Blake and New York streets on which to erect a five-cent theater, the first of a series of six which the company proposes to erect during the summer, each aggregating an investment of \$10,000. Dr. M. J. Dobson is president of the company, Joseph A. Davidson, vice-president and treasurer, and O. F. Harlan, secretary.

The Princess is the name of a new moving picture theater opened at Mishawaka.

Messrs. Harry Covalt and Vestal John have purchased the airdome at Swayzee, and will open it up with moving pictures as soon as the weather will permit.

IOWA.

The Scenic theater at Ames has been purchased by G. B. Ohle, who recently sold the Lyric theater at Iowa Falls.

The moving picture theater of Farmington, formerly operated by Ed. Kuse, has been purchased by J. D. Reed of Galesburg, Ill.

The "Best" is the name chosen by Messrs. Waggoner and Meyers for their new moving picture theater recently opened at 405 Brady street, Davenport.

The Lyric theater of Forest City has been purchased by a Mr. Simmons of Plover.

Hart Brothers of Clinton, will open a moving picture the-

ater in that city about May 1. They state no expense will be spared to make the place one of the best in the city. The capacity will be 350.

The Jewel theater of Waterloo, which was recently damaged by fire has been reopened to the public after being refitted and refurnished.

A new building, a portion of which will be devoted to a moving picture and vaudeville theater, will be erected on Nebraska street, between Third and Fourth, Sioux City, by Herman Kleeblatt.

IOWA.

The Gem is the name of a new moving picture theater to be opened at Plattsville in the very near future, by A. E. Long. The capacity of the house will be 400.

KANSAS.

The Elite is a recent addition to the moving picture houses of Belleville, having been opened by J. E. Lintt.

The Royal is the name chosen for the new moving picture and vaudeville theater recently opened at Atchison, by Lee Gunnison. The purchaser of the first ticket on the opening evening was awarded a prize of \$1.00. The house has a capacity of 325 and the admission price is ten cents. It has excellent ventilation and is well protected against fire.

KENTUCKY.

A moving picture theater having a frontage of 160 feet on Walnut street, between Fifth and Center, Louisville, will be erected by the Underwriter's Realty Company, which will cost over \$10,000.

Articles of incorporation have been filed for the Southern Amusement Company of Louisville with a capital stock of \$15,000. It is the purpose of the company to present moving pictures and vaudeville. The directors of the company are as follows: James H. Porter, B. M. McDevitt, William J. Connelly.

J. Thomas Ward has assumed the management of the Avenue theater of Louisville. It is Mr. Ward's purpose to fit the theater with all of the latest improved cooling devices and run vaudeville and moving pictures throughout the summer.

LOUISIANA.

L. P. Delcroix and V. H. Frederick will erect an electric theater at Covington.

The Crystal is the name of a new moving picture theater opened at 32 Ryan street, Lake Charles, by J. C. Christopher, who has had wide experience in this business.

MAINE.

The "Nightmare" is the name chosen for a moving picture theater to be opened at Limestone in the near future.

Convention Hall, Portland, is being converted into a moving picture theater which will have a seating capacity of 1,500 and no expense will be spared to make it one of the best in that section.

MARYLAND.

A moving picture theater will be erected at 1360 West North avenue, Baltimore.

The West End Amusement Company has awarded a contract for the erection of a moving picture theater at 1603 West Baltimore street, Baltimore, which will cost about \$20,000.

A building will be erected at 911 36th street, Hampden, by Charles A. Hicks, a portion of which will be occupied by a moving picture theater.

MICHIGAN.

After spending several months in Chicago, A. E. Atkinson has returned to Escanaba and has purchased the Lyric moving picture theater originally opened by him.

A new moving picture theater will be erected at Hancock which will be occupied by Ben Gettleman, proprietor of the Savoy, when it is completed.

Messrs. Slagh and Smith, who operated the Ideal theater at Holland have sold that house to E. J. McBride and have opened the Knickerbocker theater recently erected there.

Articles of incorporation have been filed with the secretary of state by the Detroit Improved Film Company with a capital stock of \$10,000.

D. E. Rice, proprietor of the Rice moving picture and vaudeville theaters of northern Michigan, and associates, have taken a long term lease on a new theater to be erected in Hancock during the summer by W. H. Mason, and will open an up-to-date vaudeville house about August 1. Mr. Rice is proprietor of the Grand, a vaudeville house at Calumet, the Lyric moving picture theater at Larium and two theaters at Ishpeming and Negaunee. It is stated that Mr. Rice's theaters will all gradually be turned into vaudeville houses.

MINNESOTA.

The Red River Lumber Company, 2929 Hennepin avenue, Minneapolis, will erect a moving picture theater in that city.

The Grand is a new moving picture theater to be opened at Thief River Falls.

That moving picture theaters are rapidly gaining in popularity and increasing in numbers in Minneapolis, is evidenced by the fact that during one week recently there were twenty-one applications for licenses for these houses. Some were for renewal of licenses previously issued, but many for new places.

J. Barlow of the Star theater at Bovey will open a new house in Coleraine.

The Iris is the name chosen by Manager Chamberlain for his popular new moving picture theater recently opened at Wabasha. "Iris" is the name of a native flower found in the lowlands of that section and was chosen by Mr. Chamberlain on account of its lasting qualities, from which we infer that it is his determination to make a success of his undertaking. Although there were some 1,300 names submitted by patrons, no one guessed the correct name.

The Oriental is the name of a new moving picture theater opened at Aiken by Frank Carlson.

MISSISSIPPI.

The Fichtenburg Amusement picture play circuit, with headquarters in New Orleans, has leased the Ferry building, Washington and South streets, Vicksburg, for a period of ten years and will remodel it into one of the most up-to-date moving picture houses in that section of the South.

MISSOURI.

Eddie McDade, proprietor of the Lyric theater, Cape Girardeau, will erect an airdome in that place which will be known as the Hippodrome. The program will consist of moving pictures and vaudeville. The airdome will be graded into a natural amphitheater and it is hoped to have it ready for opening the latter part of April.

The Star is the name of a high-class moving picture and vaudeville theater to be opened at Carrollton, by G. N. Kelly and S. Waterson. No effort or expense have been spared to make their venture a success and one that will merit the approval of the public.

M. Flynn, of St. Louis, has opened a moving picture theater in the Yancey building, Brookfield.

C. R. Spore, manager of the Bee theater at Trenton, contemplates establishing a moving picture circuit east of Trenton, which will include Galt, Milan, Humphreys and Gilman.

Messrs. R. A. Kirby and Albert Burch are now sole proprietors of the Gem theater of Monroe City, having purchased the interest of their partner, S. T. Pollard. The Gem is one of the best equipped motion picture theaters to be found in that section and as Messrs. Kirby and Burch have had wide experience their success is assured.

The Vaudeville Theater Company has been granted permission to erect a theater at 4207 Manchester avenue, St. Louis, the same being one of the Crawford group of picture theaters.

The New Star, a high-grade moving picture house, has been opened at Milan.

A moving picture theater will be opened in the Monnig building, Jefferson City, by Messrs. Hy. Lartonoix and Frank and Cletus Zuber, who will conduct a first-class house.

The Ozark Opera House, Ozark, has just been completed at a cost of \$10,000 and opened to the public. The house will be used by operas and moving picture entertainments.

The Casabianca Amusement Company has secured a permit to erect a moving picture theater at 2626 Olive street, St. Louis, at a cost of \$30,000, which will have a seating capacity of about 1,500.

The opera house at Clarksville has been giving a moving picture program three nights in the week, which have been well patronized.

The Crystal Theater company of Marysville will erect an airdome which will have a seating capacity of 2,500. Moving pictures will be included in the program.

The Vaudeville Theater Construction Company, of St. Louis, has transferred to the Gravois Theater Company the moving picture theater recently erected on Jefferson avenue, between Gravois avenue and Lynch street for \$33,000.

Messrs. Duggan and Huff have prepared plans for a theater to be erected at the northwest corner of Manchester and Arco avenues, St. Louis, by the Magnet Amusement Company, which will cost \$65,000. It will be the first moving picture house in that section of the city. The building will be of brick, steel and concrete, making it entirely fireproof. The front is to be of gray brick, with white glazed terra cotta trimmings and a copper roof.

It is to have a stage 35 feet wide and 25 feet deep, and will have a seating capacity of 2,200. It will be completed about June 1. Moving pictures and vaudeville will be presented and the managers are considering the organization of a stock company. The combination of pictures with stock will be something new in amusement in St. Louis.

A deal has been consummated whereby the Crawford-Talbot Amusement Company of St. Louis has leased the northwest corner of Sixth and Walnut streets, on which it will erect a building a portion of which will be devoted to a moving picture and vaudeville theater.

E. H. Pipe, head of the syndicate which operates the Delmar Airdome and Theater at Delmar avenue and Aubert avenues, St. Louis, has an option to lease the southeast corner of Olive and Sarah streets, with the intention of establishing thereon a theater and airdome at a cost of \$50,000.

The Hamilton Amusement Company, of St. Louis, has been incorporated with a capital stock of \$40,000. The directors are B. E. W. Ruler and Louis Silgerstein.

The Empress Amusement Company, of St. Louis, which operates the Empress Airdome at Olive street and Grand avenue, has purchased 80 feet just west of its present site and will immediately begin the erection of a moving picture house at a cost of \$40,000. The company was recently incorporated with a capital stock of \$50,000. The incorporators are Joseph E. Sippey, H. R. Fisher, C. P. Helb, N. F. Helb and W. J. Kiely.

The Bee is the name of a "busy" moving picture house recently opened at Trenton.

The Mystic Theater Company has been incorporated at Webb City with a capital stock of \$2,000 and the directors are Nora Wineland, Benjamin Aylor and C. A. Gordon.

MONTANA.

Articles of incorporation have been filed with the secretary of state for the Industrial Motion Picture Company of Anaconda. The incorporators are R. S. Mentrumb, Morgan Johnson, T. P. Stewart, W. C. Parker. A number of other local people are associated with them in the enterprise, which is planned to picture the industrial life of Montana in its various phases.

Messrs. Alexander and Linton, managers of the Star theater at Billings, will spend \$1,500 in improving and enlarging their theater. The success of the Star has been phenomenal. By hard work and careful attention to the taste of their patrons, the managers have so increased their patronage that this step has become necessary.

NEBRASKA.

Mr. and Mrs. Ross Denney, formerly of Herington, Kans., will conduct a moving picture theater in the Nelson Opera House at Chadron.

The Foss moving picture theater at Sidney has been purchased by M. D. Tinsman.

The old Fifth street opera house at Fremont has been purchased by Messrs. Francis and Peters, owners of the Lyric, who will convert it into an up-to-date vaudeville and moving picture theater, which will have a seating capacity of about 800.

NEW HAMPSHIRE.

The Edisonia is the name of a new moving picture house opened at Plymouth under the management of Frank L. Woods.

NEW JERSEY.

Plans have been prepared for a moving picture theater to be erected at 106 Second street, Passaic, by Harry Hecht at a cost of \$12,000.

Contract has been awarded for the erection of a moving picture theater at 65 Belleville avenue, Newark for O. J. Aaron. The house will seat about 300.

The Majestic theater was recently opened at Bridgeton.

Articles of incorporation have been filed for the Asher-Black Vaudeville-Moving Picture Corporation by F. R. Hassell of Philadelphia and G. H. R. Martin and S. O. Seymour of Camden. Capital stock \$500,000.

NEW YORK.

Plans have been filed for a new theater to be erected at DeKalb avenue and Broadway, Brooklyn. It will be known as the DeKalb and will be devoted to moving pictures and high-class vaudeville. The house will have a capacity of 2,500. T. A. Clark is the owner. Work will begin in the near future.

The Alhambra moving picture theater of Utica will be enlarged, increasing its capacity to 1,000.

Plans have been filed by George A. Boehm, architect, for a moving picture theater to be erected at Delancey and Suffolk streets, New York City, for Ellen G. Gilbert at a cost of \$40,000.

A new moving picture and vaudeville theater will be erected at Utica by Harris Lumberg of Niagara Falls.

I. Rosenberg, 131 DeKalb avenue, Brooklyn, will open a moving picture theater at 172 Flatbush avenue.

A moving picture theater will be erected at Genesee and Nevada streets, Buffalo, by Barney Vowinkel at a cost of \$6,000.

H. Markovitz will construct an open air moving picture theater on the roof of Colonial Hall, Columbia avenue and 101st street, New York City.

The Palace, a moving picture theater, has been opened at 14 Main street, Yonkers, by Alfred E. Hamilton. The house has a capacity of 300.

The Washington theater, owned by Charles Caromont, Jamaica, L. I., has been thoroughly overhauled and reopened to the public under the management of Mr. and Mrs. Froelich.

The Gem moving picture theater of Little Falls, formerly owned by Messrs. Readon and Shultz, has been purchased by Messrs. Hatch and Carey.

NORTH CAROLINA.

John M. McCall of Charlotte, will open a moving picture theater at Greensboro.

Otto Haas, proprietor of Theater No. 1 and Theater No. 2, Charlotte, has leased the property at 12 North Tryon street, that city and will convert the same into an artistic, up-to-date moving picture theater.

OHIO.

The Opera House Company of Columbiana has been incorporated with a capital stock of \$2,000 by J. R. Jeffreys and others.

The Orpheum, a vaudeville and moving picture theater of Van Wert has been purchased by A. J. Harriett.

The New Victory of Findlay, has been reopened to the public after undergoing extensive improvements which have enlarged its capacity and made it one of the most attractive moving picture theaters in the state.

William Gebhart, proprietor of the Grand moving picture theater, West Main street, Ashland, has been making extensive improvements, which has added greatly to its appearance and has also enlarged its capacity.

H. E. Vestal, who operates a moving picture theater in Lima and one in Ada, recently purchased the Lyric theater, on South Main street, Urbana, and will continue to operate the same.

The Luna theater, Marion, formerly operated by T. J. Powers, has been purchased by C. A. Cavall of Tiffin, who will continue to operate it under the same name.

The Empire theater, Lima's new moving picture house, was recently opened to the public by Messrs. H. B. Hoffman and H. B. Spencer. The decorations and equipment are elaborate in every detail and have been installed without regard to expense. There is a seating capacity of 300, fitted with opera chairs, and the floor inclines sufficiently to provide a clear view from any point in the house. On the opening night all patrons were presented with a bouquet of flowers.

G. M. Hite, of Dowling, has leased the Old Royal theater of Defiance and will convert the same into a first-class moving picture house.

The new building being erected at Euclid avenue and East Fifty-fifth street, Cleveland, has been leased by the Penn Square Amusement Company, who will open it as a moving picture and vaudeville house, about May 15th.

The Mark-Brock theatrical syndicate of Buffalo has taken a 10-year lease on the Coliseum, Ashland avenue and Bancroft, Toledo, and will convert the same into a moving picture theater. The same firm has also secured a site on St. Clair street where they will open a moving picture and novelty theater. Will C. Rettis, formerly manager of the Arcade, will have the management of both houses. The Coliseum is to be the largest moving picture theater in the United States, having a seating capacity of 3,692. It is the intention to operate the Coliseum all through the summer, the interior being arranged in the form of a palm garden for the hot weather.

The Palace Theater of Steubenville has been enlarged to meet the demands of its patrons.

Messrs. Mahon and Jackson, of Cincinnati, are planning to open a moving picture theater at Middletown.

Wm. Seeley will erect an open-air theater at the corner of Williams and Third streets, Dayton, work to begin about May 1.

A moving picture theater will be opened at Wooster by C. H. Lilley.

The Doan Amusement Company contemplates the erection of a moving picture theater on St. Clair street, Cleveland, at a cost of \$10,000.

A. J. Paul, manager of the Grand theater, of Galion, will open another moving picture house in that city.

The Princess Theater of Youngstown, has been purchased by Messrs. Feiber and Shea, who will convert it into a moving picture and vaudeville theater.

A new moving picture theater will be erected at Euclid avenue and East 55th street, Cleveland, by J. J. Klein at a cost of \$10,000.

The Empress Amusement Company of Toledo has been incorporated with a capital stock of \$5,000 and the directors are J. B. Gardner, John C. Reed and others.

OREGON.

The Electric moving picture theater of Albany, formerly owned by J. B. Harrison, has been purchased by Messrs. A. G. Perry and I. G. Richardson, who will remodel the same and operate it under the name of the Casino.

Negotiations have been completed whereby E. F. James, proprietor of the Majestic theater of Portland, has leased the northeast corner of Park and Washington streets, where he will install another moving picture house. Mr. James expects to have his house ready to open June 5, the opening day of the Rose Festival.

PENNSYLVANIA.

The Star theater of Harrisburg has been purchased by Nat Adams and U. G. Fry, who will convert it into a moving picture house.

The Gem moving picture theater was recently opened at Punxsutawney under the management of Harry P. Hillard.

H. W. McLaughlin, proprietor of the McLaughlin Hotel, Greencastle, will erect a new moving picture theater in that place.

Several business men of Mercersburg are planning to open a moving picture theater in that place which will be under the management of Frank Hummelbaugh.

George W. Smith, who operates a moving picture theater at 4909 Second avenue, Pittsburg, is making extensive improvements in his house.

The Motion Picture Company of America has leased the property at 1018 Market Square, Philadelphia, for a term of ten years and will convert the same into a moving picture and vaudeville theater. This company will also open a similar house at 333 Market street. It controls houses Nos. 913, 923, 926, 1211 and 1214 Market street.

The Drury moving picture and vaudeville theater, Germantown avenue and Thirteenth street, Philadelphia, has been purchased by Messrs. Conway and Cullen.

The Wizard is the name of a new moving picture theater recently opened at York.

Plans have been prepared for a moving picture and vaudeville theater to be erected at Pittston by Nicholas Peloso at a cost of \$8,000, which will have a capacity of 500.

Messrs. Athen George and A. G. Market, owners of the Lyric and Star moving picture theaters of Harrisburg, are planning to enlarge the Lyric to a capacity of 1,200 and put on vaudeville acts.

Manager James J. Quirk, of the Temple Theater, of Ashland, will run pictures on such nights as are not occupied with regular theatrical engagements, at five and ten cents.

P. J. Kilcullen has been granted permission to erect a moving picture theater at the southeast corner of Germantown avenue and Cayuga street for the Cayuga Amusement Company at a cost of \$6,800.

J. W. Munnell, manager of the Waynesburg opera house, has installed a new moving picture machine and will give moving pictures when the house is not occupied with other attractions.

The Parlor Motion Picture Theater, 437 Penn street, Reading, has been purchased by Emil Anderson.

RHODE ISLAND.

The Scenic Temple is the name of a new moving picture and vaudeville house recently opened in the Brownell building, Pawtucket. The house is artistically decorated, the color scheme being green, old rose and gold and no expense has been spared to provide for the comfort and pleasure of its patrons.

TEXAS.

Manager W. M. Lingenfelter of the Ideal theater of Waco, has planned improvements for his house which contemplates an expenditure of \$15,000. The house will be enlarged and the additional space will include an airdome feature which will be especially desirable during the summer months. A smoking room will also be provided. No effort or expense will be spared to provide for the comfort and pleasure of the patrons.

The Temple theater of Temple has been purchased by Messrs. Holden and Carter, who will continue to operate same.

The Majestic moving picture theater of Manor recently sustained a \$2,000 fire loss.

The New theater is the name of a house which will be opened at Austin about May 1st by Earl Walker. The house will feature pictures, vaudeville and stock and no expense will be spared to make it attractive and thoroughly up-to-date.

UTAH.

The St. George Amusement Company has been incorporated at St. George with a capital stock of \$7,000 for the purpose of conducting moving picture houses and other places of amusement. The officers of the company are: President, Charles Whipple; vice-president, S. C. Hardy; secretary and treasurer, William A. Nelson.

The Liberty moving picture theater of Salt Lake City recently opened its doors to the public at which time the attendance is said to have aggregated 1,000. The theater is said to be one of the finest and largest of its kind in the west, having the advantage of size, artistic beauty and convenience. It is under the management of C. W. Midgley.

George Ahliff and C. P. Upton will erect a moving picture theater at Ogden, which will cost approximately \$12,000, and will seat 500.

VIRGINIA.

The Glens is the name of a moving picture theater opened at Fredericksburg by Messrs. J. L. Neill and H. S. Brown.

The Casino Island Company of Fredericksburg has been incorporated with a capital stock of \$20,000 to conduct moving picture and other shows. The officers are: President, Harry Harzburg, Baltimore, Md.; vice-president, L. J. Roach, Fredericksburg; secretary, R. J. McDonnell, Fredericksburg.

WASHINGTON.

Negotiations have been closed by John Cort and Eugene Levy, which will result in the opening of the Grand opera house about May 1 as a daylight moving picture theater under their joint management, giving Seattle one of the largest theaters of this class on the Pacific coast. The plan will be for a continuous show from noon to 11 p. m., with a full orchestra, quartet and two ballad singers and 4,000 feet of film. The house seats 1,800 and the admission price will be ten cents for any seat in the house. If the venture is successful the managers propose to inaugurate a circuit of similar theaters in Spokane, Portland and Tacoma.

Messrs. Black and Collet have opened a moving picture theater at Granger.

WEST VIRGINIA.

The Lyric theater at Moundsville has been leased by Messrs. Earl Brown, Claude Nelson and E. D. Howell, who will conduct it as a vaudeville and moving picture theater.

The Casino is the name of a moving picture theater recently opened at Martinsburg.

Dr. T. A. Cross, who operates the Nickelodeon moving picture theater of Piedmont, has greatly improved and remodeled the same, and increased its seating capacity to 500.

WISCONSIN.

The Rhinelander Film Exchange is the name of a new business enterprise launched at Rhinelander by W. W. Fisher and R. R. Eunson. The offices are in the Merchants' State Bank block. Aside from the traffic in films the company will keep on hand a complete stock of motion picture supplies.

Chas. Hiller, member of a moving picture syndicate having houses in Des Moines and other cities, will open a moving picture theater in the Pythian Hall building at Eau Claire.

The Reinig building at Fond du Lac has been converted into a moving picture theater which will be conducted by Will Smith.

The Crystal, a handsome, up-to-date moving picture and vaudeville house recently opened its doors to the public at Burlington.

The Pulaski Investment Company will erect a building at Bremen and Locust streets, Milwaukee, at a cost of \$40,000, a portion of which will be occupied by a moving picture theater.

Alfred S. Ries has been granted permission to erect a moving picture theater at 212 Grand avenue, Milwaukee, at a cost of \$30,000.

The Princess theater at Bayfield has been purchased by H. Weaver.

J. T. Converse, proprietor of the Pastime theater at Delavan, will open another house at Burlington.

The Royal theater at Kewaunee has changed hands and will hereafter be operated under the name of the Crystal.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	Maker.	Length.
DRAMA			
3-22	The Cattle Rustlers.....	Pathé	
3-22	The Money Lender.....	Eclipse	688
3-22	The Cattle Rustlers.....	Pathé	1,000
3-23	The Lonedale Operator.....	Biograph	998
3-23	The Way of the Transgressor.....	Selig	1,000
3-24	The Disreputable Mr. Reagan.....	Edison	
3-24	Rescued from the Desert.....	Kalem	990
3-24	Love Proves Stronger than Duty.....	Pathé	
3-24	The Lieutenant's Love.....	Pathé	1,000
3-24	The Disreputable Mr. Reagan.....	Edison	1,000
3-25	Cupid's Conquest.....	Gaumont	595
3-25	The Renegade of the Ranch.....	Pathé	
3-25	A Little Lad in Dixie.....	Vitagraph	
3-25	A Thwarted Vengeance.....	Essanay	1,000
3-25	The Kid from Arizona.....	Pathé	960
3-25	The Kid from Arizona.....	Pathé	1,000
3-25	A Little Lad in Dixie.....	Vitagraph	1,000
3-27	Her Child's Honor.....	Lubin	1,000
3-27	Love in Madrid.....	Pathé	
3-27	Her Adopted Fathers.....	Selig	1,000
3-27	Love in Madrid.....	Pathé	443
3-28	Jim the Mule Boy.....	Edison	975
3-28	His Image in the Water.....	Gaumont	575
3-29	The Lass Who Couldn't Forget.....	Kalem	960
3-29	A Fatal Resemblance.....	Pathé	
3-29	A Fatal Resemblance.....	Pathé	1,000
3-30	The Spanish Gypsy.....	Biograph	996
3-30	The Warrant for Red Rube.....	Melies	1,000
3-30	1861.....	Selig	1,000
3-31	Between Two Fires.....	Edison	1,000
3-31	Athaliah.....	Pathé	
3-31	The Hero Track Walker.....	Kalem	950
3-31	The Inherited Taint.....	Vitagraph	
3-31	Athaliah.....	Pathé	1,000
3-31	The Inherited Taint.....	Vitagraph	996
4-1	The Secret of the Forest.....	Gaumont	625
4-1	Their Mother.....	Pathé	
4-1	A Republican Marriage.....	Vitagraph	
4-1	Their Mother.....	Pathé	872
4-1	A Republican Marriage.....	Vitagraph	1,000
4-1	Across the Plains.....	Essanay	1,000
4-3	The Wife's Awakening.....	Lubin	1,000
4-3	The Apple of His Eye.....	Pathé	1,000
4-3	The Fortune Hunters.....	Selig	1,000
4-4	Monsieur.....	Edison	1,000
4-4	The Letter With the Red Seal.....	Gaumont	865
4-5	By a Woman's Wit.....	Kalem	995
4-5	At the Old Mill.....	Eclipse	675
4-6	The Broken Cross.....	Biograph	996
4-6	Her Faithful Heart.....	Melies	980
4-6	Red's Conquest.....	Selig	1,000
4-7	Nell's Last Deal.....	Edison	1,000
4-7	Big Hearted Jim.....	Kalem	1,005
4-1	The Winning of the Stepchildren.....	Vitagraph	965
4-8	The Sheriff's Chum.....	Essanay	1,000
4-8	The Atonement of Thais.....	Gaumont	865
4-8	The White Squaw.....	Pathé	1,000
4-10	The Chief's Daughter.....	Biograph	999
4-10	Opportunity and the Man.....	Lubin	1,000
4-10	The Justice of Claudius.....	Pathé	738
4-11	The Strike at the Mines.....	Edison	995
4-11	An Orphan's Flight.....	Essanay	1,000
4-11	The Court Martial.....	Gaumont	725
4-12	Silver Threads Among the Gold.....	Edison	500
4-12	In Old Florida.....	Kalem	965
4-12	Beneath the Tower Ruins.....	Eclipse	760
4-12	The Cowboy's Adventure.....	Pathé	630
4-13	Paradise Lost.....	Biograph	994
4-13	Jack Mason's Last Deal.....	Melies	980
4-13	Zulu Land.....	Selig	700
4-14	A Buried Past.....	Edison	1,000
4-14	Slim Jim's Last Chance.....	Kalem	970
4-14	Though Your Sins Be As Scarlet.....	Vitagraph	1,000
4-15	The Bad Man's First Prayer.....	Essanay	1,000
4-15	The Oppressor.....	Gaumont	640
4-15	The Burglar's Fee.....	Pathé	1,000
4-15	Easter Babies.....	Vitagraph	980
4-17	Madame Rex.....	Biograph	
4-17	The Haven of Rescue.....	Selig	1,000
4-17	The Two Fathers.....	Lubin	
4-18	The Haunted Sentinel Tower.....	Edison	980
4-18	Lost Years.....	Gaumont	630
4-19	A New Life.....	Pathé	
4-20	A Knight of the Road.....	Biograph	
4-20	The Mother.....	Selig	1,000
4-21	Turned to the Wall.....	Edison	1,000
4-21	The Insurrecto.....	Kalem	1,000
4-21	The Spirit of the Light.....	Vitagraph	
4-22	The Chief's Talisman.....	Pathé	

Date.	Title.	Maker.	Length.
COMEDY			
3-22	Who Gets the Order.....	Edison	
3-22	Who Gets the Order?.....	Edison	995
3-23	Bridget and the Egg.....	Lubin	500
3-23	The Spinster's Legacy.....	Lubin	500
3-24	The Widow Visits Sprigtown.....	Vitagraph	
3-24	The Widow Visits Sprigtown.....	Vitagraph	990
3-27	Priscilla's April Fool Joke.....	Biograph	686
3-27	Cured.....	Biograph	308
3-27	The Trickster Tricked.....	Pathé	446
3-28	Getting His Own Back.....	Essanay	600
3-28	Lost, a Baby.....	Essanay	400
3-28	Family Troubles.....	Gaumont	430
3-28	Billy's Valentine.....	Vitagraph	
3-28	Billy's Valentine.....	Vitagraph	990
3-29	April Fool.....	Edison	985
3-30	When Women Strike.....	Lubin	
3-30	When Women Strike.....	Lubin	1,000
4-1	Tribulations of Jiggers.....	Gaumont	375
4-3	Priscilla and the Umbrella.....	Biograph	997
4-4	Caught With the Goods.....	Essanay	1,000
4-4	An Unexpected Review.....	Vitagraph	660
4-5	The Resurrection of John.....	Edison	1,000
4-5	The Trading Stamp Mania.....	Pathé	655
4-6	His Best Girl After All.....	Lubin	600
4-7	The Three Whiffles.....	Pathé	655
4-10	The Cowboy and the Shrew.....	Selig	1,000
4-11	The Wooing of Winifred.....	Vitagraph	988
4-12	A Card of Introduction.....	Edison	500
4-12	Coco.....	Pathé	364
4-13	Their Mothers-in-Law.....	Lubin	1,000
4-13	His Best Girl's Little Brother.....	Selig	300
4-14	Whiffles' Home Troubles.....	Pathé	440
4-14	Jimmy the Fox.....	Gaumont	380
4-18	What Happened to Auntie.....	Essanay	800
4-18	The Leading Lady.....	Vitagraph	
4-19	How Spriggins Took Lodgers.....	Edison	1,000
4-19	The Phoney Prince.....	Kalem	990
4-19	Solving the Servant Problem.....	Eclipse	465
4-20	An Unwilling Cowboy.....	Melies	980

SCENIC

3-22	Nemours and the Banks of the River Loing.....	Eclipse	320
3-25	The People of the Arabian Desert.....	Gaumont	405
3-27	S. S. Lusitania Entering New York.....	Pathé	
3-27	Steamship Lusitania.....	Pathé	100
3-29	Dr. Charcot's Trip Toward the South Pole.....	Eclipse	478
3-29	The Cormorants, or Japanese Bird Fishing.....	Eclipse	528
4-4	The City of Amalfi, Italy.....	Gaumont	185
4-6	A Visit to Nausau.....	Lubin	400
4-8	Italian Coast Scenes.....	Gaumont	135
4-11	Picturesque Waterfalls in Spain.....	Gaumont	275
4-12	The Abbey of Pavia.....	Eclipse	245
4-18	Brest, a Fortified Harbor of France.....	Gaumont	370
4-19	In the Province of Kwang Tung China.....	Eclipse	535

INDUSTRIAL

3-24	Native Industries in Cochín, China.....	Pathé	
4-4	Hop Picking.....	Vitagraph	335
4-5	Making Bamboo Hats in Java.....	Eclipse	325
4-7	Native Industries in Cochín China.....	Pathé	341
4-14	How Edam Cheese Is Made.....	Pathé	480
4-18	Catching the Deep Sea Turtle.....	Essanay	200

SPORTS

4-8	Bob Sledding.....	Vitagraph	350
4-10	Indian Army Exercises.....	Pathé	260

ACROBATIC

4-1	Fred Sato and His Dog.....	Pathé	128
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SCIENTIFIC

4-21	Boil Your Water.....	Pathé	
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TRICK

4-8	Winsor McKay.....	Vitagraph	650
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DAILY LICENSED RELEASES.

MONDAY: Biograph, Lubin, Pathé, Selig.
 TUESDAY: Edison, Essanay, Gaumont—Kleine, Vitagraph.
 WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Pathé.
 THURSDAY: Biograph, Lubin, Melies, Selig.
 FRIDAY: Edison, Kalem, Pathé, Vitagraph.
 SATURDAY: Essanay, Gaumont—Kleine, Pathé, Vitagraph.

INDEPENDENT

Date.	Title.	Maker.	Length.
DRAMA.			
3-15	Come Unto Me	Reliance	900
3-15	The Girl and the Oath	Champion	950
3-15	Was It Worth While?	Nestor	1,000
3-15	A Coward	Ambrosio	500
3-16	The Fisher Maid	Imp	1,000
3-16	Where the Shamrock Grows	Rex	950
3-16	A Dog and Two Mistresses	Itala	900
3-17	Robert Emmet	Thanhouser	
3-17	His Double Treasure	Yankee	
3-17	The Sacrifice of Silver Cloud	Bison	900
3-17	The Hindoo Prince	Solax	
3-18	His Mind's Tragedy	Powers	
3-18	Between Love and Duty	Great Northern	
3-18	At Swords' Points	Reliance	900
3-20	Cain	Eclair	790
3-20	In Old Madrid	Imp	1,000
3-20	The Open Gate	Yankee	950
3-21	Divorce	Thanhouser	
3-22	The Pay Roll	Champion	950
3-22	When the Red Turned Gray	Reliance	900
3-23	The Penniless Prince	Imp	1,000
3-24	The Tramp	Thanhouser	
3-24	Love's Ebb and Flood	Yankee	945
3-25	Ogallalah	Powers	
3-21	Was He Justified	Bison	900
3-23	Five Hours	Rex	
3-24	Cowboy Friendship	Lux	636
3-24	Out of the Depths	Solax	
3-24	The Cowboy's Waif	Bison	900
3-25	If It Ever Were Thus	Reliance	900
3-25	Queen of the Sea	Itala	500
3-27	The Talisman	American	985
3-27	Sweet Memories	Imp	1,000
3-27	Tom and Jerry	Yankee	
3-28	An Indian Nemesis	Bison	900
3-28	A Western Ruse	Powers	
3-28	The Impostor	Thanhouser	1,000
3-29	The Truth	Nestor	969
3-29	Pallid Hues in Clouded Skies	Reliance	900
3-30	Two Girls	American	723
3-30	So Shall Ye Reap	Imp	1,000
3-30	As Ye Sow	Rex	950
3-31	The Red Avenger	Bison	900
3-31	Silas Marner	Thanhouser	1,000
3-31	Her Mother's Fiance	Yankee	
3-31	The Mill of the Gods	Solax	
3-31	The Greed of Gain	Lux	652
4-1	Till Death Do Us Part	Reliance	900
4-1	A Victim of His Double	Great Northern	
4-3	The Lover's Signal	Imp	1,000
4-3	Secret of the Opal Mine	Yankee	
4-4	At Bar U Ranch	Bison	950
4-4	Charity of the Poor	Thanhouser	1,000
4-5	The Price He Paid	Champion	
4-5	The Stolen Necklace	Nestor	
4-6	Reddy's Redemption	American	
4-6	The Image of Fate	Imp	1,000
4-7	Vindicated	Thanhouser	1,000
4-7	The Girl Stowaway's Heroism	Yankee	
4-7	Rose of the Circus	Solax	
4-7	A Desperado	Lux	586
4-8	A Western Ruse	Powers	
4-8	The Gloved Hand	Reliance	950
4-10	Do Not Judge Rashly	Eclair	
4-10	A Faithless Man	Imp	500
4-10	An Adventure in Sicily	Yankee	
4-11	An Indian's Mistake	Bison	950
4-11	Reclamation	Powers	
4-11	Velvet and Rags	Thanhouser	1,000
4-12	Men of the West	Champion	950
4-12	The Mute of Portici	Ambrosio	500
4-12	Thirty Minutes	Reliance	950
4-13	The Storm	Imp	1,000
4-13	The Little Major	Rex	960
4-14	A Man of Honor	Bison	950
4-14	The Little Flower Girl	Solax	
4-14	Old Home Week	Thanhouser	1,000
4-15	Hamlet	Great Northern	
4-15	The Fall of Troy	Itala	
4-15	At the Window	Powers	
4-15	Her Mother's Love	Reliance	950
4-17	With Stonewall Jackson	Champion	
4-17	Dog and Wolf	Eclair	600
4-17	The Stampede	Imp	1,000
4-17	A Close Call	Yankee	
4-18	Cally's Comet	Thanhouser	1,000
4-19	The Rival Artists	Nestor	
4-19	A Half-Breed's Courage	Champion	
4-20	Resignation	Imp	500
4-21	The Voice of His Conscience	Solax	
4-21	Weighed in the Balance	Thanhouser	1,000
4-21	The Minister's Son	Yankee	
4-22	The Last Rose	Powers	
4-24	Herodias	Eclair	955

Date.	Title.	Maker.	Length.
COMEDY			
3-15	Adventures of a Countryman in Town	Ambrosio	500
3-15	A Midnight Visitor	Solax	
3-16	The Job and the Girl	American	600
3-16	Do You Know This Woman?	American	370
3-17	Dogs Not Admitted	Lux	534
3-17	Bill Has Kleptomania	Lux	380
3-18	Toto on the Stage	Itala	500
3-18	Foolshead in Soiree	Itala	500
3-20	The Field of Honor	American	985
3-21	Waiting at the Church	Thanhouser	
3-21	Just Kids	Powers	
3-22	Could you Blame Him?	Nestor	
3-22	Cupid's Victory	Solax	
3-22	Tweedledum's April Fool Joke	Ambrosio	900
3-23	The Harem Skirt	American	930
3-23	Waiting for the Midnight Express	Itala	900
3-24	Edith Has Some Sport	Lux	322
3-25	The Fakir's New Servant	Great Northern	
3-25	Troubles of a Trip	Great Northern	
3-25	Toto Wants to Get Thinner	Itala	500
3-27	Hurrah! Hurrah! Let Us Marry	Eclair	975
3-28	The Pantaloon Skirt	Powers	
3-29	The Bachelor's Old Maid	Champion	950
3-29	A Package of Trouble	Solax	
3-29	She Was Not Afraid	Solax	
3-30	Osteopathy	American	277
3-31	He Wanted a Hoop	Lux	281
4-1	Foolshead Goes to See a Cockfight	Itala	900
4-1	Cupid's Monkey Wrench	Powers	
4-3	Oh, You Suffragette	American	460
4-3	A Cure For Laziness	American	540
4-3	A Strike in the "Make-Young" Business	Eclair	534
4-3	Mr. Nearsight's Marriage	Eclair	426
4-4	Oh, You Mother-in-Law	Powers	
4-5	Rickshaw, the Detective	Reliance	500
4-5	Summer Widows	Reliance	500
4-6	The Heiress	Rex	975
4-7	Bill's Little Plan	Lux	386
4-7	Avery's Dream	Bison	950
4-8	Foolshead—Lady of Company	Itala	500
4-8	Tots and the Egg For Easter Day	Itala	450
4-8	A Confidence Trick	Great Northern	
4-10	Cupid's Pocket Book	American	1,000
4-10	A Good Cigar	Imp	500
4-11	How the Doctor Made Good	Powers	
4-12	The Necklace Affair	Ambrosio	500
4-12	A Midnight Adventure	Nestor	
4-12	Tramp Strategy	Solax	
4-12	The Scheme That Failed	Solax	
4-13	Jimmy Minds the Baby	American	350
4-13	The Bungalow Craze	American	750
4-14	Bill and the Greasy Pole	Lux	432
4-14	They Did Not Budge	Lux	501
4-14	Willie's Winning Ways	Yankee	
4-18	Copper Wit	Powers	
4-19	The Old Excuse	Solax	
4-19	A Tale of Ebon Tints	Reliance	950
4-20	The Hero	Imp	500

SCENIC.

3-18	Life and People South of the Equator	Great Northern	
3-20	The Rock Climbers	Eclair	195
3-21	A Trip About Christiania	Powers	
3-29	A Glimpse of Neapolitan Camorra	Ambrosio	900
4-4	Touring Athens	Powers	
4-17	Jerusalem and the Mount of Olives	Eclair	315
4-18	Wine Harvest	Powers	

DAILY INDEPENDENT RELEASES

MONDAY: American, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance.

MAY 26 1914

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building

Vol. V.

CHICAGO

No. 5.

Exploiting Motion Pictures for Entertainment, Education, Science and Advertising

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SCENE FROM THE ESSANAY FEATURE FILM "WILD ANIMALS IN CAPTIVITY."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. V.

CHICAGO, MAY, 1911

No. 5

EXPERIMENTS IN EDUCATIONAL SHOWS.

NEW York City, the source of so much of our sociological information, is the home of the Educational Alliance, a philanthropic institution whose function is to make poor Jewish immigrants into good American citizens. The Alliance is supported by voluntary contributions, and is directed by some of New York's most prominent business men.

We are just in receipt of a letter from Boyd A. Fisher, director of lectures and entertainments for the Alliance, in which he describes an educational picture show which he recently gave as an experiment. His letter is so full of good ideas and suggestions for the conduct of similar shows that we are sure he will not object if we ask you to read it. He says:

I am enclosing my official statement of an educational picture show which I gave as an experiment. Talking with every picture as I did, I was glad to have my efforts rewarded with attention and applause after each subject. I felt somewhat like a phonograph and cabinet of "records," the repertoire was so varied and the duration of each talk was so brief. I had my pianist play all the time as I talked, softly, of course, because it tends to take the harshness out of the voice, and really causes the speaker to use his voice economically. I mention this feature because, if any other manager should decide to pull up his attendance by adding explanations, he might make the mistake of stopping the music during the "lecture." Aside from the effect on the speaker, the audience would not like to have the music stopped. To my audience of working people the buzz of the cinematograph would sound like the factory machines they hear too much, and the voice of the speaker would remind them of a foreman giving orders.

On the occasion of this particular show we admitted only grown people, as children would have mobbed the house for a free show. The experiment was successful, and will be made a stated feature of next year's program. I shall always explain to the people that in one sense it is not a free show, but "one coming to them," as it is paid for out of the surplus which their nickels have built up.

Mr. Fisher put on eleven subjects, ten of which were educational in nature, the other being a comedy. This was the program:

- With the Fleet in Frisco.
- Making Pottery in Japan.
- A New Stag Hunt.
- Naples and Vesuvius.
- A Trip to Niagara.
- Irish Scenes and Types.
- Mother-in-law is an Angel (comedy).
- Pilgrimages and Fairs in Brittany.
- The Oyster Industry.
- The Making of a Newspaper.
- The Hex River Valley, South Africa.

If any evidence were needed of the earnestness of Mr. Fisher and the Alliance in this work, it is afforded by his letter. Realize the consideration for the sensibilities of the audience in stifling the whirr of the projector with soft music, because it might suggest the factory; and in modulating the voice of the speaker

that it may not bring up thoughts of the factory foreman's gruff commands. And note that although almost the entire show was educational the audience applauded every subject.

Not long ago we had the pleasure of attending a sort of aesthetic picture show before a very different audience. The occasion was one of the entertainments given by the Press Club of Chicago. Here the audience was wholly of the intellectual type, and the film subjects were selected by Leroy T. Goble, of the Kleine Optical Company, with that fact in view. Without exception, the subjects most heartily applauded were scenic and scientific. The scene in the Gaumont "Jephtha's Daughter" which received the greatest ovation was that unexpected scenic bit which shows nothing but an ancient sailboat by moonlight.

The moral is that from the poor factory worker to the cultured intellectualist, the educational picture and the travelogue are the favorite subjects. When will the exhibitors of the world realize that vital truth?

PICTURES WILL ALWAYS BE POPULAR.

NEWSPAPER men—those of the daily press, that is; not trade paper men, of course—seem as a general rule to be curiously afflicted with mental myopia. It must be the constant, daily grind; the filling of the eye with events and things of wholly transitory importance; the magnification of the superficial and sensational at the expense of the logical and legitimate, that trains the typical newspaper man to jump at conclusions rather than reach them by the tedious paths of pure reason. Witness, for example, this headline in the Oakland, Cal., *Inquirer*:

"Moving Pictures Lose Ground—What Next?"

Now if motion pictures were losing ground—or if there were any possibility of their losing ground—the matter would be serious. It would be more serious to our readers, in fact, than any other thing that could happen to us as a body of men engaged in exploiting a great human enterprise. And the article in the *Inquirer* shows that it is not alone among newspapers in its belief—or rather let us say its attitude, since newspapers have no beliefs. For that reason we present here the whole article. Those who like our arguments better than the newspaper's can skip the latter.

A Boston newspaper having stated that in some places the moving picture show is losing ground, another newspaper is concerned to know what is in readiness to take the pictures' place if they go. That the moving picture will "go," in the sense of absolute disappearance, need not be feared. That the moving picture will lose the abnormal hold which it has had upon the amusement seeking public is the thing most to be expected. No such intense following one variety of amusement as has been exhibited in this country in connection with the moving picture show can by any possibility be maintained per-

manently. The American mind is even less patient with ruts of amusement than with ruts of occupation, and thus while various forms of exciting and spectacular recreation have at times seemed to absorb all the attention and most of the money of the pleasure seeking public, they have all, thus far, had to retire to a place where they were no better than their neighbors. To be sure, they all persist; but for the most part they persist mildly. Those whose memory harks back to the late '60s and early '70s recall—sometimes with horror—the all but insane vogue of croquet. They sell croquet sets in the shops now, and we suppose there are still persons who enjoy the game. But now you can say that you don't want to play, and still not be regarded as if you were hopelessly slow. And there was velocipede riding, and its successor, the bicycle, and its relative, the roller skate. Naturally, the velocipede, being supplanted by a superior machine, disappeared, but nobody does century rides in these days. We heard a man telling not long ago of a winter trip he made up through New Hampshire the year when the velocipede was a craze—we use the word "craze" advisedly—and seeing the devotees of the clumsy wheel using the piazzas of closed summer hotels for rinks. Bicycles are with us, and will be for years to come. Nevertheless, the community manages to enjoy itself very well even if the excesses which marked their hey-day have subsided. There were "Pigs in Clover," and before that a puzzle made of two pieces of bended wire, and before that a string of ivory rings on a metal loop; and of late there has been the picture puzzle furore; and then there was also the rage of the ten-twenty-and-thirty, first in opera and then in drama. So with many other diversities in amusement. They came, flouted themselves for a while—and afterwards survived in more or less of moderation. People may have worried as to what would take their place if they went. But for the most part they did not go entirely, and if they did, something always came to take their place. We fancy that the moving picture will stay a long time. So marvelous a contrivance can do no otherwise than stay. But already the moving picture has ceased to be a novelty. Close and constant acquaintance has dulled the edge of enchantment, and the sight of audiences crowding moving picture houses every afternoon and every evening in a week will have to go the way of many other similar sights. Even so, nobody will need to complain that no way is left by which he can amuse himself.

Now the most obviously vulnerable spot in this argument is this: "No such intense following one variety of amusement as has been exhibited in this country in connection with the moving picture show can by any possibility be maintained permanently." Who, outside of a newspaper man, would think of calling motion pictures *one variety of amusement*? ONE VARIETY! Why, every well selected program in a good picture theater gives at least as many varieties as there are film subjects shown; and even one subject may contain a half dozen different appeals to the various departments of the human mind. Croquet, roller skates, puzzles, even the erstwhile omnipresent bicycle are, or were, single varieties if you will; but the motion picture never.

The motion picture in itself is not even an amusement at all. It is the enchanted vehicle in which ride representations of all the amusements, emotions, dreams and experiences of man; in which he receives all the thrills of that world of romance which, from childhood to the grave, he pursues so vainly. Materializing, as it does, the *ignis fatuus* of the ideal, how can it find a limit to its power to move men?

"Already the moving picture has ceased to be a novelty." As a clever optical-mechanical device, yes. So have literature, art, the stage itself, lost their novelty as methods of approaching the human mind. In what it represents, or can represent, the motion picture has no novelty to lose. It shows life, and the things that make life worth while; and they are as old as life itself. It is not novelty which makes for attractiveness. If it were, motion pictures would have "lost ground" years ago; for novelties do not long remain novelties to our progressive race.

No. The tendency to make pictured counterfeits of the things we see, know or experience is instinctive. Men made pictures before they devised an alphabet. And the motion picture is but the last word, the *ultima Thule* of pictures.

A thousand years from now our descendants will watch the play of moving pictures on an invisible screen, and will trace back in history to this day when the art was in its infancy.

THE ANVIL CHORUS.

THE last month brought out its usual quota of utterances in regard to the "baneful influence of the motion picture," among which two are unusually inspired.

Dr. Frank H. H. Roberts, in an address on "Books, Moving Pictures and Crime," delivered at Las Vegas, New Mexico, stated that 35 per cent of the moving pictures now being shown depict domestic infidelity. Thirty-five per cent—think of that! One would be inclined to doubt this statement to the extent of just 34.5 per cent, were it not that Dr. Roberts is president of the New Mexico Normal university, and therefore ought to know what he is talking about.

Alderman James D. Hart, of New Haven, Conn., speaking before the Aldermanic Committee on Ordinance, of that city, stated that moving picture theaters have a tendency to promote vice, and that while making a personal inspection of many of the places he had "unearthed conditions such as could not be spoken of in a public meeting." Also, mystery adds to the horror! What one alderman could not relate to another alderman must be indeed horrible. Those facts which Mr. Hart is holding up his sleeve must be a dreadful as the fabled basilisk. We thought the Baltimore reformer who announced that motion picture shows were leading little children to commit murder, had unearthed the worst possible; but now comes something of monstrous mien which is too horrible for words. Of course, the suspicion that Alderman Hart is simply trying to strengthen a weak case by surrounding it with mystery, is quite baseless and un-aldermanic. Far be it from such!

To the above must be added a merry reportorial wheeze emitted by the Portland (Ore.) *Journal*:

Bloody murder, as done to the merry whirr of the cinematograph won't go in Portland any more. Indignant husbands, returning to their moving picture homes unexpectedly and catching their Pathé film wives in the arms of ardent young all-copy-rights-guarded lovers can draw the gun, but must go no further. For the women of Portland have won their fight to have the moving pictures censored, and no film will be passed in the future without first having been inspected and approved by a competent critic.

Anne Boleyn had done her worst, had got the rest of Henry VIII's lady friends out of the way in highly successful fashion and was enjoying her own little love affair behind a curtain, only to be spied upon and caught by King Hank. Straightway she was tried, convicted and led out to execution. She turned to look at the headsman and saw he was her own husband. She faints—and the picture ends. But it didn't end that way before the censors got it. No, indeed. She is made to place her head on the block, the ax falls, there's a gory scene and off rolls the head. Fully 20 good feet of film gone through the watchful eye of film censors.

Anyone familiar with the film output of the last few months will recognize this as a reference to "Catherine Howard, or the Key to the Tombs," an Urban-Eclipse subject released by George Kleine. And anyone who viewed the film will see that there is a mis-statement in every line of the *Journal's* face-

tious account. The last few lines are a deliberate fabrication. The film released by George Kleine never bore the "gory" ending described by the reporter. We state this on the authority of the George Kleine company.

What defense can the motion picture make against charges brought by ignorance and malice and grandstand plays? Almost none, except to nail the lies as they occur, and trust that an ever-ascending effort will eventually win an unassailable position in the eyes of public opinion.

THE HOUSE ORGAN.

HOUSE organs are advertising circulars or bulletins made up in imitation of bonafide trade journals and issued periodically. Most of them are distributed free, at least in large part; although they frequently contain enough original information to make them worth a subscription price. Indeed, in some respects they have the advantage of genuine trade papers in the matter of news-gathering and preparing technical articles. They generally have at the disposal of their editors the whole technical staff of the manufacturers who publish them, as well as the services of the field representatives of those manufacturers, who, if not actually directed to furnish material for the weekly or monthly organ, do so nevertheless from various motives.

Therefore we have no argument with the house organ on the basis of quality. When such a publication is issued by a large and powerful house, or even a group of such houses, any lack of interesting material must be wholly due to inefficient editing rather than to an inherent defect in the scheme. But we do say that the actual effect of the house organ is always more or less vicious. Listen to what Hugh M. Wilson, vice president of the McGraw Publishing Company, said about such publications in an address before the Technical Publicity Association, New York:

It needs no argument to prove that the chief requisites of a good medium in the industrial field are: 1. A journal with resources enough to provide an adequate staff, and with courage enough to have opinions of its own and to publish essential facts pertaining to the ideas and events of the day.

2. A paid circulation large enough to thoroughly cover its field, and

3. A policy regarding advertising that will make its advertising pages look like a well-tilled field and not like a graveyard.

Now, you ask what all this has to do with house organs. It has this to do with them: The house organ journalistically considered is essentially reactionary. It assumes the airs and the habiliments of a periodical. It is a special exclusive advertisement in the guise of a trade journal.

The more it looks like, and the larger the number of people who believe it to be the "real thing," the more the "house" likes the melody of its organ. The more widespread the belief among those who receive it that it is an impartial exponent of truth, pure and undefiled, the more completely it serves the purpose for which it is published.

When the reader awakes, when he realizes that he has been reading a special plea, his distrust is aroused. He generalizes from the special instance, and what is the result? The result is that he puts the house organs and the technical papers all in the same category and doubts the good faith of the whole lot. The house organ, therefore, tends to rob the technical journal of its most valuable asset, its most precious attribute—the trust and confidence of its readers in its purity of purpose. And what has the house organ gained for itself? Absolutely nothing that it could not have got in other ways at less cost.

But the damage does not stop there. Take the question of circulation. The advertisers of this country in recent years very properly have been insisting that trade and technical journals should show up and tell their actual paid circulation. A great deal of good has been done by this demand. The business has been purged of its sample copy secretions. It has given the honest publisher the advantage to which he is entitled. People are more likely to buy a well-edited than a poorly edited journal. But they are not likely to buy a thing that they think they should get for nothing. The house organ comes to them without money and without price. The house organ again wears the mien and simulates the voice of the trade journal. The reader reasons, "If this comes to me for nothing, why should I pay for that?" The house organ again has muddied the waters. And again, the prize obtained by its piracy is not worth what it might cost.

Some of the house organs are able and attractive productions. They must cost a great deal of money. Some of them publish engineering articles of almost incomparable merit. They are able to command the pens of the highly cultivated engineers employed by their own houses. They acquire on demand manuscripts which would but for the first call of the house organ find their way to the editorial offices of the technical papers where they would be welcomed at good prices. I believe that it is fair to say that these articles if published in the best technical papers would reach a much larger audience, would do more good to the profession and industry, and in so far as they contain or imply commercial publicity, they would do the "house" far more good than when confined to the more limited and less attentive audience of the house organ.

The advocates of the house organ may say: "Granting the truth of all you claim, we still contend that we get better results from our organs than you can give us in your papers. If you are hurt that is your funeral. We are not our brothers' keepers." My reply to that is that it has yet to be proven that the same care and attention, the same intelligent and enthusiastic effort to make good copy, the same expenditure of money in addition to that already so generously spent by many of these concerns in the technical papers would not produce better returns than are now obtained from house organs.

But let us leave that and look at the larger question. You are your brothers' keepers. You cannot divorce yourselves from your environment. And the technical press is a vital part of your environment. A weak, inefficient, servile press is a curse to a nation. A contemptible, impotent, unsympathetic technical press would be a blight upon the industry in which it has its being. The business interests of this country might, conceivably, by concerted action, take measures to milk and dwarf its technical press, but the calamity would fall most heavily upon those business interests. If the trade and technical papers have not hitherto in all cases produced satisfactory returns, the remedy is not to be found in advertisers going into the publishing business. The better way would be to improve the publications already established. The editors and publishers of these journals are not heedless to suggestion, nor are they lacking in that professional spirit which is ever eager to embrace ideas looking to improvement and progress.

Those advertisers who publish house organs seem to me to occupy a most inconsistent and untenable position.

They demand (and rightly demand) that we shall publish matter of the first order, and they do what they can to close to us the source of supply for much of that matter.

They insist upon their engineers and experts giving them first call on technical articles pertaining to their operations, and they are hurt in their feelings when we refuse to reprint as original matter those articles at second hand.

They call for courage and impartiality in us, and the breath of their nostrils is prejudice and special pleading.

They complain that there are too many trade and technical journals, and they do what they can to make this confusion worse confounded.

They endeavor to gain special prominence by differentiating themselves from the common herd with their own periodicals, and these organs have become so numerous that they are likely to drown in their own flood.

They insist (and rightly) on paid circulation for us, and they are riotously generous with a free circulation of their own.

"THE BANEFUL MOTION PICTURE."

THERE occurred in Schenectady, N. Y., not long ago a tragical happening. A five-year-old child killed his playmate with a revolver while playing "wild west." A newspaper reporter was quickly on the spot, with his mind working along customary channels. He came to the brilliant and original conclusion that it was "a clear case of moving pictures and their baneful influence upon the childish imagination," and so reported it. He had nothing to say in regard to the carelessness of parents who should allow their child to get hold of a loaded revolver; the fault all lay with motion pictures. Of course the incident has been widely copied and commented upon, and just so much more ammunition put in the hands of the detractors of the motion picture.

Not so freely quoted will be an editorial which appeared in the *Daily Union*, the leading evening paper of Schenectady. Under the caption "Don't Blame Moving Pictures," the editor commented upon the sad incident as follows:

Wild West scenes in moving picture shows were blamed for a sad child-shooting affair here the other day. Is this a proper and logical deduction? We can all remember when there were no motion pictures, but none of us can remember when children were not wont to play Indian and cowboy with fatal consequences.

If motion pictures originated Wild West scenes we might agree that they were a dreadful menace to life, but inasmuch as the motion picture is educational and parents have taken their children for a generation to Wild West shows we are not inclined to censure the theaters.

As a matter of fact the motion pictures bring to public attention many subjects upon which most of us were ignorant.

We can't subscribe to the theory that motion pictures are either directly or indirectly responsible for shooting affairs, but we can defend them as uplifting in the main and a safe sort of amusement.

In striking contrast to the indictment laid against the motion pictures is the statement of the officials of the Philippines government that the motion pictures have had a civilizing influence upon the most savage of the islanders. Even the head hunting Igorrotes have yielded to the influence of the motion pictures as illustrative of the ways of civilization and head hunting has ceased and these erstwhile cannibals are gradually learning to adjust themselves to the ways of the white man.

Science has found the motion picture a valuable aid in education and in the fight against the great white plague the motion picture has proved one of the most effective instrumentalities.

Don't be too hasty in voicing criticism or condemnation of the motion picture.

A very good editorial and a true one. But it will never be read outside of Schenectady; whereas a sensational item to the effect that "a child murdered his playmate under the baneful influence of motion pictures" will go the rounds of the press from Maine to California.

MOVING PICTURES IN SCHOOL.

THAT the moving picture may be valuable as an adjunct in teaching seems obvious. Yet the interesting experiment of educational moving pictures in Boston schools has been discontinued for apparently inadequate reasons. Classes in geography were shown life motion views, illustrating lands and peoples, with especial regard to industrial pursuit and climate. These pictures related to the United States and other countries. The use of moving pictures in the Boston public schools has been ordered stopped, though their value as a means of instruction is freely admitted. First, it is alleged that

there is danger of fire from such exhibitions, and, secondly, fear is expressed that the children might be inoculated with the perverse habit of attending moving picture houses. Scarcely can it be possible that the school authorities in Boston fancy that the children of that enlightened community are blind to the existence of the seductive moving picture shows. Possibly the Boston child invests his nickels in the writings of William James on Pragmatism, since Kant and Emerson are doubtless considered out of date among advanced thinkers in the intellectual society at the Hub. Still the moving picture show flourishes in Boston just as freely as in the other cities of the land, and no restriction is placed on the admission of school children. So far as danger of fire is concerned, it should be possible to take even greater precautions in a school than in the ordinary theater. If stringent regulations against fire could not be enforced in the schoolhouses, then something is radically wrong. Boston's example should not deter the school authorities of other cities from using the moving picture as a means of instruction. Teachers know that the child mind is most easily impressed through the imagination. Well-selected moving pictures and ordinary photographic views cannot fail to do much in quickening the juvenile interest in geography.—*Philadelphia Press*.

FILMS AS HISTORICAL DOCUMENTS.

Recent developments of the art of photography will act as a check upon the fancy of future historians. Moving picture machines were on duty at the champagne riots in France. The same enterprising interest was on hand at the recent scimmages of insurrectos and federals just across the Rio Grande in Mexico.

What they got, if authenticated, will be accepted as a true picture of what happened. Already, it is announced, the pictures of champagne rioters have been introduced as evidence in France, and the originals of the pictured participants in that disturbance have been held to account. As for the Mexican affair, that is less significant, the individual participants are not of so much account.

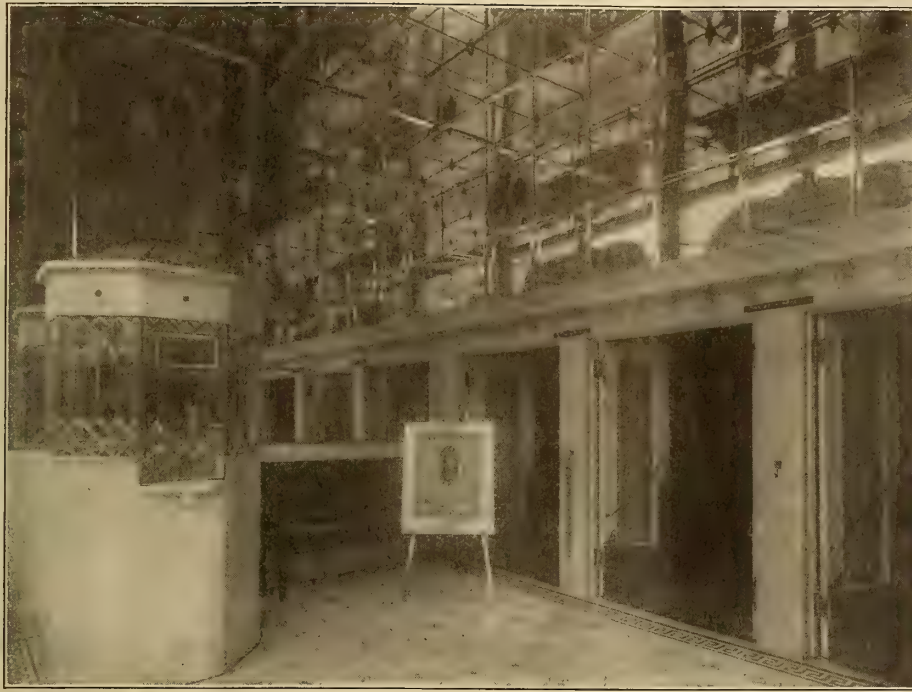
But there is presented to the modern world a further chronicle of achievement. History has a new means of accurate record. What would we not give for a moving picture of the famous charge of the 600 at Balaklava; or of the tragedy of Julius Caesar at the base of Pompey's statue in the Forum.

These things are perpetuated in imagination upon painted canvas. But what if the same had told the true story?—*Boston Post*.

CHARITY WORKER FAVORS SUNDAY SHOWS.

The opening of picture shows on Sunday is favored by Mrs. B. McCarthy, secretary of the County Humane Society, Forth Worth, Texas, provided the office of supervisor, or censor of the shows, is created and all objectionable pictures are eliminated.

"When films which portray crime, shame and recklessness," said Mrs. McCarthy today, "I think there could be no objection to the Sunday operation of the shows. Give the people exhibitions tending to uplift them and the shows will be indorsed by the church workers. Let the films be censored by an agent of the authorities and the boys and girls of Fort Worth can attend the shows without being injured."



The Mirrored Lobby of the Butte Imperial.

The House of a Thousand Lights and Mirrors

By Charles F. Morris

BUTTE, Montana, famous in old days for the magnificence of its gambling houses, for its utter lack of natural beauty and for its high cost of living has entered into a more sedate, if not less luxurious period. Instead of magnificent gambling palaces, Butte now has splendid picture theaters. Indeed, in this respect it vies with the effete East and "gets away with it," as the saying is. Few picture theaters in the United States outrival in elaborate equipment and luxurious fittings the Imperial Theater at Butte.

This house is operated by the Montana Amusement Company. In the splendor of its furnishings it is almost oriental in effect, and indeed its local name suggests a title from the Arabian Nights, for it is called the "house of a thousand lights and mirrors." More than 1,100 electric lights and mirrors adorn the theater, while the lobby, constructed exclusively of tile, marble and French plate mirrors, all framed with polished brass, lends an air of magnificence to the exterior wholly in keeping with the heavily carpeted floors, leathered upholstered divans, velvet draperies and costly interior decorations.

Some of the features of the Imperial are a full orchestra, perfect ventilation, a solar screen, an electric program board, and an intercommunicating telephone system. The house attaches are all attired in full evening dress for the evening performances. The program consists of three selected reels of films, an illustrated song with

spotlight effects and a travelogue of from five to ten minutes duration.

The admission price of the Imperial is 15 cents, which is at least five cents more than the vast majority of picture theaters receive, and it is the only house in its territory commanding that price. Not only is there no objection to the higher charge, but the Imperial may be regarded as proof of the theory that there is plenty of opportunity for the higher priced motion picture show. The attendance at the Imperial measures up favorably with that of any local five or



A Glimpse of the Imperial's Handsome Foyer.

ten cent house, and probably the patrons are even better satisfied because of the higher class show.

One of the mottoes of the Montana Amusement Company is "class, cleanliness and comfort," and that appears to be the keynote of the success of the company. Class and cleanliness, it should be noted, relate to the pictures and songs as well as the conduct of the house.

The Park Grand theater, in the same city and operated by the same company, is distinguished chiefly by the fact that it has a screen unlike anything else in the country. The curtain is prepared with an invention of the manager, Mr. William Cupps, and the pictures are projected onto it from the rear, eliminating all noise and machine distractions in the front of the house. For definition, detail, light and all other picture essentials Mr. Cupps claims his screen is really superior to any he has tried. He has not placed his invention on the market, nor does he intend to, believing that the advantages of his theaters are made greater by the use of an exclusive device.

The Montana Amusement Company, which began operations in Butte a little more than a year ago, is today in control of a chain of profitable houses extending from Billings on the east to Butte on the west and to Great Falls on the north.

In Butte the average weekly attendance at the houses controlled only by this company aggregates 28,000 persons, this figure including the liberal patronage being accorded to the reorganized New Empire theater, which only a few weeks ago passed into the hands of the Montana Amusement Company, and which, under the Alladin-like touch of a capable management, has already become what is undoubtedly the Treasure State's foremost vaudeville house.

While the amusement company has recently brought high-class vaudeville within its broad scope of entertainment offerings, the chief source of revenue is derived from its vast motion picture interests. The Imperial theater stands as a monument to the growing popularity of this form of amusement and bespeaks for the Montana Amusement Company and for Butte the high favor in which a superbly appointed motion picture emporium is held by local theatergoers.

The Alcazar theaterium in Anaconda is being remodeled and will be arranged like the Imperial. The Anaconda house will take first rank among the most costly photoplay theaters in the country and will add but another mark of distinction to this rapidly growing enterprise.

Educator Advocates Film Instruction

Professor C. W. Childs, for several years president of the San Jose (Cal.) State Normal School, is working in the interests of a new idea in educational work—the motion picture. He believes that the use of still pictures, or lantern slides as they are commonly called, such as has been using in the Grammar and High Schools of Oakland, is a superior method of teaching the pupils lessons in geography, history and in industrial subjects. With the motion picture the advantage would be decidedly greater.

The schools, he says, are much behind the business world in taking advantage of one of the greatest means now available for teaching the youth of the land. He pointed to the many motion-picture shows that are thriving in every city and almost every village—an industry that has grown up recently. By equipping a

school with a motion-picture outfit, which Professor Childs says can be done at comparatively small cost, such subjects as volcanic eruptions, the work on the Panama canal, the silk, the fruit, the lumber and other industries could be shown in a half-hour in such a manner that the child would receive a lasting and valuable educational impression.

One of the chief difficulties in the way of introduction of this work in the schools, Professor Childs says, is the fact that there is considerable difficulty in procuring the best subjects. One of the large firms in New York has agreed to make a set of pictures, as those suggested by the educator, if it can be assured that there will be call enough to warrant the investment. It is for the purpose of testing the temper of the various school authorities that Professor Childs is traveling through the state. Oakland, the school department with which he is connected, is heartily in favor of the motion picture.

When Professor Avery, Principal of the San Jose High School, was approached by Professor Childs he also expressed himself as a believer in some such system of teaching subjects which, to most children, are otherwise dry. Letters endorsing the idea have been received by Professor Childs from many of the larger cities of California and also from cities in the Middle West. He feels sure he can convince the maker of motion pictures, with whom he is in correspondence, that there is a large demand for educational films and that it will be worth while to take up this new line of work.

Professor Childs especially seeks to get the schools interested in the purchase of films in a partnership way so that the lectures may be conducted on a circuit principle. In this way exchanges of films between the schools may be effected at a minimum cost and all the schools in the circuit will have the benefit of the same course of motion-picture instruction. With a sufficient demand, he hopes that the manufacturers may be induced to provide the educational films desired. The matter is yet in embryo and the success of the plan depends on the action of the various School Departments which Professor Childs is visiting.

Mansion Burned for Photoplay

The historic Sicard mansion at New Rochelle, N. Y., built 250 years ago by a Huguenot family and the scene of many festive meetings of aristocratic society in colonial days, is a mass of blackened ruins today. It was sacrificed to furnish a spectacle for a motion-picture film.

The site of the house was purchased recently for a new Episcopal church, and the old mansion, offered at auction, was bid in by a moving-picture company.

With the permission of the city authorities the company set fire to the house in order to obtain a series of realistic pictures of the rescue of a child, a village bucket brigade in action and a mournful family viewing the ruins.

Cowboys and sweethearts were not the chief characters of the motion pictures given at the Linwood Boulevard Methodist Episcopal Church, Kansas City. There were views richly colored and religious scenes that pleased the children probably as much as the 5-cent theater kind and their elders more so. Comedies as well as the serious scenes were produced on the screen.

Recording a Famous Lecture to the Deaf

By Willard Howe

ONE of the essential characteristics of the motion picture has always seemed to be its lack of words, its inability to talk. The salient difference between the photoplay and the regular drama is an absence of dialog. The "silent drama" has become a synonym for the motion picture play. Every art has its limitations, and the chief limitation of the motion picture is its inability to convey thought in the form of words or language to its spectators.

That is, it has always seemed to. Now we find, however, that the motion picture is sought out by a certain class of people as the only means whereby their language can be recorded. This is the sign language, by means of which the deaf converse. What the phonograph is to those who can hear, the motograph is to the deaf—a permanent record of thought expression. The sign language has never had a means of permanent record, and consequently no fixed form. It varies with each individual, and in different sections of the country dialectic peculiarities have been unconsciously evolved, as in other languages. The need of overcoming this difficulty led to experimentation with the motion picture medium, as it was foreseen that a series of sign addresses and lectures thrown upon the screen successively in every section of the country before thousands of deaf-mutes and always in the same unvarying form, would serve to give a uniformity and stability to the language such as it had never enjoyed before.

The first experiments in this direction received a demonstration at the Buffalo Exposition. It was attempted to reproduce in the sign language such pieces as the Lord's Prayer and "Nearer My God to Thee" by means of the cinematograph; but the effort proved unsuccessful owing to the imperfect projection of those days. It was not until about two years ago that interest in the matter was revived, under the instigation of George W. Veditz, then editor of the *Deaf American*, who believed that perfected methods of motion picture operation evolved during the intervening years, would lead to more satisfactory results. The National Association of the deaf took up the movement and appointed a committee with representation in every state to raise a fund to take motion pictures of sermons, addresses and lectures in the sign language by the leading masters of the medium. This fund has already passed the \$5,000 mark, and it is proposed to raise \$15,000 more to set aside as an endowment fund for the use of the association. An interesting feature, indicating the wide enthusiasm stirred by the movement, is that all the contributions are in small sums ranging from a penny to five dollars.

The films will serve a two-fold purpose. In the



Professor Gallaudet Delivering His "Lorna Doone" Lecture Before the Deaf.

first place they will give uniformity to the language, as explained above. Secondly, the addresses themselves will serve an instructive and entertaining purpose; for the deaf, shut off from all spoken discourse, will find in the lectures a pleasure that has long been denied them. The films will thus be educational in a double sense and also entertaining. The enthusiasm already aroused gives grounds for predicting

that in time the deaf-mute associations and clubs in every large city will each have their projecting outfit and give these sign language films at regular intervals.

The first film resulting from the new movement is a "silent" lecture on *Lorna Doone* and the county of Devonshire wherein the famous novel has its setting. The lecturer is Prof. E. M. Gallaudet, of Washington, director of Kendall Green, the only college for the deaf and dumb in the world. He tells, in the language of signs, about his journey through the *Lorna Doone* country, describing the people, the customs and the buildings in a thoroughly interesting manner. At an exhibition of this film before the inmates of Kendall Green, an appreciative demonstration followed, leaving no doubt as to the educational and entertaining qualities of the film. True, the picture is limited to deaf and dumb institutions; but it offers to our "silent friends" an exceptional opportunity of enjoying a lecture in a language they can understand. Before them stands Prof. Gallaudet, picturing his enjoyable trip in perfect sign words. Every school for the deaf and dumb should give its inmates the pleasure of viewing this lecture.

The film is said to be a success from the photographic standpoint. The work was done by S. G. Boernstein of the Capitol Film Company, Washington, D. C. Knowing something of the signs of the deaf mutes himself, the photographer was able to calculate the speed at which to turn his machine. In order not to miss any of the small fingerings, and at the same time not blur the arm movements, Manager Boernstein called into play all the niceties of his skill. As a result, the film renders the lecturer's motions clearly and comprehensibly.

Dr. Gallaudet is the only surviving son of the founder of American deaf-mute education, and he is recognized as the greatest living master of the sign language. Fifty years hence this film will be as priceless to the deaf of that day as would be a phonograph record today to the English-speaking race of Washington's farewell address or Webster's Plymouth oration, were we so fortunate as to possess them.

There are a few films in existence specially prepared for the deaf, which antedate the *Lorna Doone*

film. There is one giving the Lord's Prayer, owned by the Rev. F. A. Moeller, of Chicago. The New York School for the Deaf has two, one representing Prof. W. G. Jones, a deaf-mute, who teaches theatrical pantomime, reciting the "Seven Ages" from Shakespeare's "As You Like It," and a burlesque entitled "The Parson and the Monkey." The other film shows the Fanwood cadets, the only military battalion of deaf-mute students in the world. The evolutions of these deaf-mute cadets have been pronounced scarcely inferior to those of West Point or Annapolis, and

when their deafness is considered the feat becomes marvelous.

The two New York films were exhibited at the recent World's Congress of the Deaf, at Colorado Springs, and the enthusiasm they evoked was boundless. The film presenting Prof. Jones in his recitations dispelled any doubt that might be entertained by those whom the failure of the Buffalo Exposition films had rendered skeptical. It is safe to say that the sign language has entered upon a new era through the instrumentality of the motion picture.

Educational Motography in Germany

GERMANY is in the throes of a combat between the motion picture interests and the teachers. The latter, feeling perhaps that the increasing use of motography for educational purposes throws some of the burdens of censorship naturally upon their shoulders, have expressed a willingness to bear the whole load. To this the picture people object strenuously.

A convention for the utilization of the kinematograph was signed by a preparing committee as follows: Dr. Ernst Schultze of Hamburg-Grossborstel; Stodtsshulrat Dr. Neufert of Charlottenburg, and Gerichtsassessor Dr. Jur. Albert Hellwig of Berlin. They succeeded in mobilizing as speakers a stately series of personalities. The convention itself showed a good attendance and was conducted by Dr. Ernst Schultze, an ideally inclined promoter of kinematography who has been repeatedly in the limelight in prominent newspapers with his literary treatises on the subject. The series of lectures was opened by Fel. Dr. Jur. Frieda Duenfing of Berlin. She confessed to being an enthusiastic and honest adherent of the kinematograph and attempted to show psychologically why the pictures exert such a tremendous influence on the people, particularly on children. The speaker expressed herself as satisfied with the existing conditions, and did not desire a change of the film relations, inasmuch as the censorship of Berlin, which might become parliamentary, was in good working order, as she had convinced herself in several days' observation at headquarters.

Dr. Hellwig referred to the censorship in an illuminating way, asking whether any kind of censor was not something unworthy for mature people.

A paper on "The Kinematograph as a Contributing Factor to Scientific Demonstrations" had to be omitted as Aberlehrer Dr. Otto Driesen, noted for his practicability, was prevented from appearing. Ideas of great interest were offered in the lecture of Dr. Kutner, director of the Empress Frederick house of Berlin. With the help of some well drawn and easily comprehensible material, the speaker demonstrated how valuable were the services the kinematograph had already rendered to science.

After Herr Alfred Diederich of Berlin had transmitted valuable information about the aims and purposes of the existing Institute for Scientific Kinematography, Dr. Ernst Schultze mounted the platform and presented in an instructive way "The Utilization of the Kinematograph for Educational Purposes."

Our Berlin contemporary, the *Licht Bild Bühne*, publishes a letter from Dr. Fritz Auer of Berlin, the contents of which give a good birds-eye-view of the

course, proceedings and result of the school convention:

During the same hours in which the deliberations of the ministerium of the interior were carried on in the house of parliament, there was in session a very interesting convention for "utilization of kinematograph for educational purposes." For incomprehensible reasons the press as such had not been invited. A participant of the convention writes as follows:

The kinocongress had been invoked by a preparing committee for the foundation of a "German Society for Living Pictures." Delegates had been sent from the various states of the German empire, from Sachsen, Württemberg, Hessen Rheinprovinz, Westphalen, Hamburg, etc. Delegates had been sent who without exception were complaining that obtaining good films for teaching and educational purposes was extremely difficult, and that the exhibitions in the public kinematograph theaters, especially those of the small suburban theaters, to which the city youth feels himself attracted, offered dangers of cultivational import.

What is the remedy? Three efforts towards reform were made in this congress, which subsequently will compete with each other to see which of them will be crowned with victory. One of them takes the shape of a stock company for high kinematography. Such a society, similar to the Urania of Berlin, which pays no more than 4½ per cent to its stockholders, using the balance for the good of the whole, would have to perform the task of producing in a factory of its own. Valuable scientific and artistic films, scenes from nature, animal studies, interesting scenes of military and naval life, would displace the trashy films. Besides this the society would have to found its own theaters in which to exhibit its films.

In opposition to this a second reform class raises the objection that a reform kino-industry, hampered and tied down with ideal purposes, could not possibly enter into competition with free and liberally inclined manufacturers. An easier arrangement could be arrived at in the shape of a generous renting firm where films could be furnished to the schools or at minimum charges to kino theaters for the rest, one would have to consider the kinds of educational bodies to be dealt with, to refine their taste with lectures, criticisms and encouragement.

The third group of kino-reformers expect everything from the censorship and inasmuch as this momentous topic will in all probability become one of the laws of the whole empire, it takes the most important place in the deliberations whenever officially discussed.

Mr. Bacillus—A New Film Villain

Dr. J. Comandon, of Paris, it is announced, has produced films of blood that show the red and white corpuscles and the activities of the microbes moving among them. There may be seen also parasites darting rapidly among the healthy red and white components of the blood, and the interesting spectacle of the militant white corpuscles attacking and destroying these parasites. This ingenious contrivance has brought into the field of observation many bacilli that could not before be studied even with the microscope.

System in Motion Picture Advertising

By Watterson R. Rothacker

General Manager Industrial Moving Picture Company, Chicago.

SUCCESSFUL use of moving pictures in advertising demands method, regulation and system, otherwise the highest power in this wonderful force is not developed.

The mere fact that animated photography has a recognized advertising value does not mean all that has to be done to make advertising moving pictures is to point the camera at a subject and turn the crank.

The progressive advertiser whose judgment elects moving pictures to serve him should bear in mind the very important fact that while the camera makes record on film of moving things as they are and act, its mechanical precision is thoughtless, and unless it is directed advisedly the advertising arguments it pictorially presents fail in their purpose.

For instance: An advertiser decides to use moving pictures to illustrate his factory operations and identify the name of his product. We take it for granted that he will do business with some reputable firm whose work is photographically up to the standard. If he jumps at the conclusion that mere moving pictures are sufficient unto themselves, or that it is to his advantage to give his contract to the company which quotes him the lowest price per foot, he will find that he has made a bad bargain unless a streak of improbable luck makes good for him.

Here are some of the things he will be up against: If he entrusts his work to men who claim his business merely on the strength of their success in making moving pictures amusing and entertaining, he is likely

to find his subject sacrificed to a dramatic effect, the advertising features obscured by irrelevant horse-play, side tracked to make room for comedy, or else strung out with no continuity of purpose or logical sequence.

To get down to actual figures: If he thinks that \$1 or \$1.25 per foot for the negative film is too much and places his business at 50 or 75 cents per foot just because of the difference of price, he will pay for the experience of learning that the best is cheapest regardless of the price, and that a live, interesting, result-getting story told on 500 feet of film at \$1 per foot will cost him less and bring him more than the same subject dragged out over 1,000 or 2,000 feet. Sometimes this stretching the subject is caused by ignorance and an utter lack of advertising sense, but more often it has the same ulterior prompting as the plumber with the clock-watching habit who works by the hour and stalls on the job.

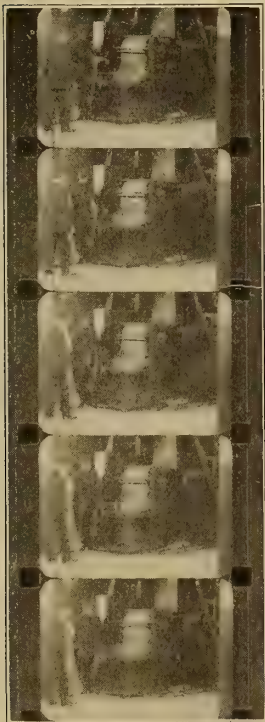
The producer who arranges a subject for the camera man must concentrate his advertising arguments and put them in a concise yet comprehensive form. When this is done no film footage is wasted and the story has the snap, life and human interest necessary to hold the attention of an audience.

He must infuse entertainment into his subject but keep uppermost in his mind the fact that the advertiser is paying his good money to get an advertising benefit from the pictures. He must flavor with the ginger of action, use pepper if necessary, but regard at all times an orderly system which will tend to attract notice, invite interest and arouse the buying instinct of the people at whom the advertising is aimed.

It is an established fact that moving pictures make last-impressions, therefore it is wise to be careful that these impressions are to the advantage of the advertiser. There is a good side and a bad side to every subject. The expert moving picture advertising man will find the good side, and make use of it, where a person who has not an advertising experience too often will find in the bad side, things which he knows will interest the public—but which he should lock in the skeleton closet, and devote his energies where they are required—namely, at the selling points of the proposition.

The average man, after he has purchased moving pictures intended to advertise, will ask himself the question, "Now what will I do with them?" *The thing for him to do is to have the answer incorporated in his contract so that he wouldn't have to grope in the dark.*

The layman seems to think that every moving picture theater manager in the country will welcome the opportunity to exhibit the films he condescends to loan. This is far from true, for the houses under the control of the Motion Picture Patents Company—and this organization has jurisdiction over fifty per cent of the pic-



Making Toilet Soap.
An Industrial with Publicity Value.



A Golf Picture.
Advertising Value for Makers of Golf Supplies.

ture theaters in the United States—are not allowed to run moving pictures that carry an advertising message. The opposite faction in the film business, the Motion Picture Distributing and Sales Company, believes that it has no right to dictate to the theater manager it serves; but the theater manager who boasts of his independence has a voice of his own and he does not speak kindly of the *ordinary* advertising picture.

The thing to do, then, is to *insure your subject so that when it is motographically presented it is above the ordinary.*

Picture theater proprietors who use the product of the independent manufacturers have, in a number of instances, been approached by schemers who propose to give them so much per week for every advertising film they put on view before their regular audiences. This sounds all right but it is not practical, for it is an acknowledgment that the pictures are not strong enough to stand on their own legs. The theater manager who attempts to foist these blatant advertisements on his public commits business suicide and the advertiser will find his subject unfavorably received if it is instrumental in "putting something over" on the people who pay an admission price to be entertained.

It is possible to make moving pictures advertise a proposition so that the commercial appeal is implied in a manner which makes it replete with interest and entertainment.

Industrial activities and certain agricultural activities can be presented so that they reflect credit and certainly advertise, without impairing their value in the eyes of the public.

Publicity can be gained by featuring a name, trade mark, or product in a story which is put on film in an amusing fashion.

The advertiser, however, must operate advisedly in order that his particular problem of circulation be solved most effectively. If he desires a general circulation he must see to it that the production of his subject is made to conform with the conditions governing the film business represented by those who are engaged in purveying this sort of entertainment. If he desires a class circulation he must plan to exhibit his pictures by means of their display before those who are, in his opinion, "prospects" for his business.

Moving pictures are the up-to-the-minute thing in advertising! The thing in moving picture advertising is to know what you are doing, and employ the co-operation of those who know what can be done with moving pictures, and *who are qualified to do it.*

Brooklyn Educators Consider Films

The probability of moving pictures being introduced in public schools as a means of educating children and the declaration that they have tremendous power for good in any community provided they are of a moral character, were brought out by Justice Robert J. Wilkin of the Children's Court and Dr. J. P. Warbasse at a meeting of the Monday Club of Brooklyn.

"Moving Picture Shows" was the subject under discussion. Dr. Warbasse first gave an interesting talk on the subject, after which Justice Wilkin led a discussion in which a number of members, representing many institutions and associations interested in charitable work, participated.

Dr. Warbasse gave it as his opinion that much of the prejudice which has grown up against moving picture shows is largely unfounded. He considers them an institution of great educational value. That they are money making is indicated by the fact that about 4,000,000 persons attend these shows in the United States daily. Clergymen in many cities have recognized their value and introduced them in their churches giving vivid presentations of religious themes.

Dr. Warbasse admitted there is a state of chaos existing in the legal aspect of the moving picture business. Seven city departments are constantly pestering the proprietors of these places to meet the requirements demanded of regular theaters, the proprietors of which are antagonistic to the new enterprise because it is detracting from their business. Some of the bad features of the picture shows are insufficient lighting, poor ventilation, inadequate protection in case of fire and over-crowding. "Perhaps the most iniquitous feature is the music and vaudeville which many of the establishments provide," he said. "They are in the main only cheap, silly acts, and have no relation to the great moving picture enterprise. In regard to the practice of some proprietors in admitting minors to witness the pictures, the law prohibiting this should be more strictly enforced. And then there is a lack of uniform laws governing the shows," he concluded.

Justice Wilkin said the people cannot expect the large number of boys and girls who frequently enter the darkened halls wherein picture shows are given to be angels. The darkened halls of many of these theaters are a bad feature of the business, but the character of some of the pictures presented is probably a worse and more detrimental feature. Still he believed the motion pictures have come to stay and have a great field and a bright future.

In fact, he expressed the belief that the time is not far off when they will be introduced in our public schools as a means of aiding in the education of children.

Picture Show Men Philanthropists

Every nickel and dime handed to the pretty cashiers of the various moving picture shows of Kansas City March 21, brought the Girls' hotel fund just that much nearer the desired goal of \$75,000, for every moving picture show, big and little, promised the proceeds of this one night for the cause which is recognized as one of the most urgent confronting the people of the city.

It is a remarkable tribute to the generosity of Kansas City's business interests that of the many places of amusement visited by the "picture show" committee, in the interest of the Girls' hotel, not one refusal was encountered.

Fish Industry Shown in Pictures

A set of moving pictures that will be unique has been secured recently through the efforts of the Harriman lines for presentation in the East. The pictures show the harvest of the crop of smelt in the Cowlitz river in Oregon when the recent run of fish was at its height.

Fishermen dipping the small fish from the water in countless thousands and seining them in with big nets are shown in the moving picture films.

Problems of the Operating Room

By William T. Braun

CARBONS AND ARC LAMPS.

NO doubt the most important part of the projection of moving pictures, in fact, the most important factor in conducting a moving picture theater, is the ability of the operator to project a clear, steady, white light throughout the entire show. Certain rules and advice can be given as to the best way to set the carbons, the best carbons to use, but in many cases the operator must do a little experimenting himself until he gets the best results. Also many operators differ as to what is termed a first-class light,

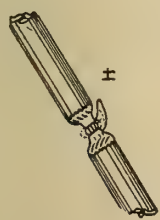


Fig. 1.

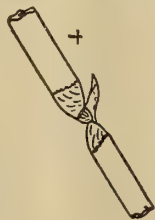


Fig. 2.



Fig. 3.

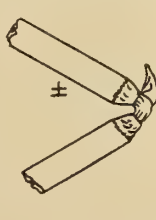


Fig. 4.

but if the operator understands the materials with which he is working and the principles governing them, he has taken quite a step in the art of first-class projection.

If two carbons are connected in an electric circuit and the circuit closed by touching the tips of the carbons together, on separating them the circuit will not be broken, provided the space between the carbons is not too great, but will be maintained through the "arc" formed at this point. This is the basis of the arc light and it was first observed by Sir Humphrey Davy. In his experiments the carbons were placed in a horizontal position, and the gases in passing from one carbon to the other formed an arch, whence the name electric *arc*. The incandescence of the ends of the carbons and the arc form the source of light in all arc lamps.

The arc is formed by first striking the carbons together, as the voltage used is insufficient to spring the arc across any considerable air space between the carbons. The carbons are immediately separated and the arc springs across the air space. After separating the carbons the air offers a high resistance to the passage of the current, and the intense heat generated by the energy in overcoming this resistance ignites the tips of the carbons, and as the gases produced by the combustion are better conductors of electricity than the air, the current flows over this space.

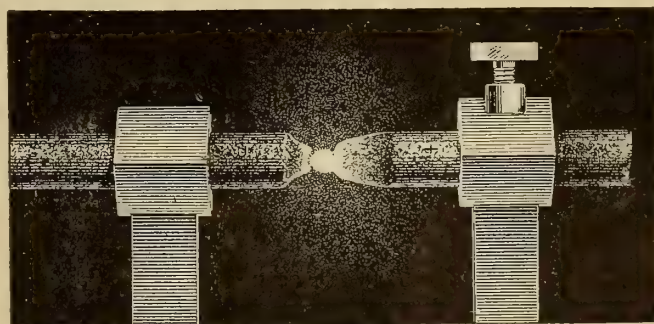
In direct current the electricity enters the top carbon through the carbon holders, and passes across the arc into the lower carbon. The force with which the current effect strikes the lower or negative carbon, causes small particles of carbon to become detached, fly upward, and strike the upper carbon. The speed of these particles is so great that their impact on the positive carbon produces enough heat to raise a part of the carbon to a white heat or about 3,000 degrees centigrade. This small part, known as the crater, produces from 80 to 85 per cent of the light in direct current arcs.

The negative carbon becomes pointed at the same time that the positive one is hollowed out to form the crater, and is also incandescent, but not to as great a degree as the positive. Between the carbons there is an arc formed of violet white light, which is surrounded by a ring of golden yellow light. The arc furnishes only about five per cent, and the luminous tip of the negative ten per cent of the light. The carbons are worn away by the passage of current, the positive carbon being consumed about twice as rapidly as the negative.

Therefore it can be seen that the formation of the crater, the size of it, and maintaining it in the correct position are very important. If the crater is too small the shadows in the picture become too sharply contrasted and are not life like, as the shadows in nature blend with their surroundings. The size of the crater depends on the amperage and the arc length. With the same amperage the crater becomes larger as the arc length increases and more voltage is consumed.

The crater forms on the positive carbon directly opposite the tip of the lower or negative carbon. If the negative was placed directly under the positive carbon, the crater would form on the bottom of the positive and most of the light would be directed down and strike the bottom of the lamphouse. In order to get the crater to face the condenser lenses so that most of the rays of light will strike them and be utilized, the bottom carbon is placed slightly forward, about 1/16 to 1/8 of an inch in front of the positive carbon as in Fig. 2. The crater will now face the lens. In order to keep the arc from wandering, particularly in alternating current, a core of softer substance is added which is more readily volatilized than the rest of the carbon.

It is highly important that the tip of the negative carbon is placed in the correct position in relation to the positive. If not placed far enough ahead of the upper, the crater will not face the lens, and if placed



The Electric Arc.

too far forward a crater will be formed which is too long, always leaving the possibility of its breaking off. Also the tip will cast a shadow on the crater forming a ghost or blue spot on the screen. The carbons must also be kept the correct distance apart because if the arc is too short the tip of the lower carbon will be in the way of the crater. When the tip of the lower carbon becomes too long it usually falls off of its own

accord; although sometimes it is necessary to knock it off with a screw-driver or file.

The whole lamp should be tilted backward about fifteen degrees from the vertical. This allows the crater to face the condenser lens. This can be done if the lamp is not too far forward, so that it may touch the front wall of the lamp-house.

There is a great diversity of opinion in regard to the best method of setting the carbons for alternating current work. In alternating current the upper carbon becomes alternately positive and negative; with a 60-cycle current this change takes place 120 times every second. It would seem from this that a crater is formed on both carbons. More often the carbons burn flat, or the crater is very poorly defined. In alternating current most of the light comes from the white hot ends of the carbons.

Until within the last two years most operators set the carbons for alternating current work as in Fig. 4. This setting gives a higher candle-power than if set as in Fig. 2, but the arc cannot be controlled. The great difficulty is to keep the crater in front of the carbons when using over thirty amperes, as it too often wanders to the back of the carbon. For this reason it is probably better to set the carbons the same way as for direct, except that the lower carbon should be about vertical and the upper one parallel to the rack

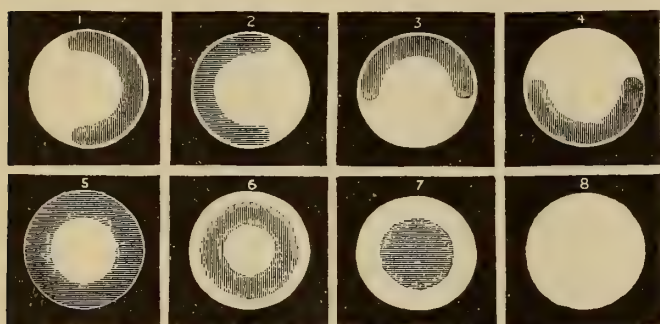


Fig. 5.

bars of the lamp. The whole lamp should be tilted up about 15 degrees from the vertical. As before stated I would advise operators to experiment as much as possible before being satisfied with their light. But one thing you must remember—it takes from five to fifteen minutes for a crater to form; therefore do not change the setting of the carbons every few minutes and expect a first-class light.

The right angle lamp used for stereopticon work with carbon set as in Fig 3 is very satisfactory, as the positive carbon is always in the axis of the optical system, but it cannot be used with a high amperage such as is required for moving picture work. No matter which way you set the carbons care must be taken to see that they are in line sideways. This is very important as many blue streaks on the curtain can be traced to the non-alignment of carbons sideways. Use the points of the carbons as guides in setting them.

In focusing the light it is best to use the screen as a guide. After you have struck the arc and get a clear, even white light over the entire screen, turn the focusing screw of the lens, watching the spot on the screen for results. When you get a sharp line between the spot and the rest of the screen your lens is correctly focused.

In Fig 5, 8 is the perfect focus. At 1 the light is too much toward the right throwing a shadow to the right. At 2 the light is too much toward the left;

at 3 it is too high; at 4 too low; at 6 and 7 the light is too far away from the condenser lens, showing a blue shadow in the middle of the screen. If this shadow is near the edge of the picture as at 5, light is too near the lens.

The spot of light on the film gate should be just large enough to cover the corners. All light that does not enter the aperture is lost, therefore get as small a spot as possible. The spot should be round. An oblong spot on the film gate indicates that the carbons are out of line sideways. Above all try for a clear white spot and do not stop until you get it.

There are two kinds of carbons used for projection work, the solid and the cored carbons. Briefly the process of manufacture of carbons is as follows: The material is soot produced by burning resin or oils with an insufficient amount of oxygen. This material is very finely pulverized and the iron impurities removed with a magnet. A binder of refined tar is then added. The whole mixture passes through heavy polished rollers and is then formed with a power hammer into blocks about 12 by 15 inches. The blocks are then put into a hydraulic press of about 4,000 pounds pressure to the square inch, and forced through a die the size of the carbon being made. In making cored carbons a steel needle the size of the core is placed in the center of the die. The carbon rods are made in lengths of a yard. After leaving the press they are rolled on a perfectly straight, smooth surface, straightening themselves. They are then tied in bundles and baked in ovens for several days at a temperature of about 2,500 degrees. After they are cut into stock lengths, they are tested for imperfections and pointed. Those to be cored have the mixture forced into the core. After again drying them, they are ready for packing and shipment.

For direct current a cored carbon is used on the positive lead, and a solid on the negative lead. For alternating current a cored carbon is used on both leads. Carbons $\frac{5}{8}$ of an inch in diameter are almost universally used.

There are many makes of projecting arc lamps on the market at present, each having its good and bad points. The trouble with most arc lamps is that after a few months use the rack bars generally become shaky and it is extremely difficult to keep the carbons in line sideways, which is very necessary in alternating work. The carbon clamps or holders should be removed frequently, and the sides which make contact with the carbons thoroughly cleaned and scraped out with a file so that good contact with the carbons will be made and no heat generated in the connection.

The lamps should be taken apart about every two weeks and the parts thoroughly cleaned; then apply a mixture of graphite and vaseline. Be careful in using the pliers on the thumb screws which tighten the holder so that the wings will not be broken off. Look to the insulation between the carbon holders and the lamp body, as the mica becomes broken and must be renewed. When the insulation is imperfect a leakage is afforded for the current, and the lamp-house is liable to become charged.

Many inexperienced operators have quite an amount of trouble with the lead connections. To begin with the holes in the binding posts are never large enough to receive a No. 6 stranded wire. If the bare wires are wound around the binding post good contact cannot be made, and also the bare ends of the fine wires become charred from the intense heat of the

lamps. The latest types of lamps have an extension on the carbon arms to which the leads may be attached. If it is necessary to attach the leads directly to the carbon arms, terminals or lugs of some form should be used. These terminals are made of copper, but the use of solder should be avoided as it melts under the intense heat of the arc. If the carbon holders have no extension a piece of copper or wire about three inches long should be fastened to the binding post of the lamp, and the other attached to the lead wire. In this way the ends of the wires are removed from the heat.

In regard to the adjusting handles, every lamp should have at least three: One to feed the carbons together, another to tilt the lamps up or down, and a third to push the whole lamp back and forth. A screw with a very large thread should be used in this last case so that the lamp can be moved quickly. Some lamps have an adjusting handle by which the lamp may be moved sideways and others have arrangements to feed each carbon separately.

The lamp-house should be large and have a door on each side if possible. Plenty of ventilation is necessary, and all vent holes covered with screen should be thoroughly cleaned every week as they become clogged up with dirt and ash. If the lamp-house is closed up tight the heat inside will become intense and the inner condenser lens will surely break. Care must be taken to avoid direct currents of air striking the lens, as it will break when very hot.

Some operators have their lamp-house built so that the entire lamp may be removed when setting and trimming the carbons. At present there is a lamp-house built with the lamps on wheels so that the lamp can be rolled out and adjusted.

Much has been written about condenser lens breakage, but all agree that if the lens case or mount is large enough so that the lens may expand, the only remaining cause will be the unequal heating caused by the arc being too close to the lens, or the sudden contraction of the lens when cooling. For instance, in winter after you have been running the lamp for four or five hours and then shut off the current it is not a bad idea to cover up the lamp-house so that it will not cool off as rapidly as if left exposed.

If you are in doubt as to whether you are using direct or alternating current, put in a set of carbons and switch on the light. After it burns for ten or fifteen minutes, if the arc is quiet—that is, it does not hum—you have direct current. If it continues to hum you have alternating current. Open the switch, and if one carbon remains heated longer than the other you have direct current, the one remaining hot longer is the positive one and should be placed on top. If both carbons cool off equally fast you have alternating current.

The crater will form on the positive carbon when using direct current, while the negative one will burn to a point. For alternating current either lead wire may be attached to the upper carbon as it is alternately positive and negative.

Any queries regarding carbons and arc lamps will be promptly answered; and operators are invited to send in their opinions and experiences as to the best methods of setting and regulating the carbons and arc lamps.

BLUR IN THE PICTURE.

We have a query from South Dakota in regard to blurring of the picture on the screen. The writer

states that the ends of the picture can be brought out sharp by focusing the projection lens, but the center is blurred. He asks whether the fault is with the lens or the film track.

Your trouble may be either with the lens or the film track. I would suggest that if possible you borrow a lens from a neighboring theater and try it out on your machine. If the picture is still at fault the trouble is with the film track. The film in passing across the aperture must lie in one plane; if it bowls or cups, that is, the picture is not absolutely flat, you cannot get a sharp picture no matter how highgrade a lens you have. To test the film track lay a steel rule or any true surface on the tracks and you can easily see if the track is level. The film in passing over the track is pushed in and cups. Probably you will be able to file the tracks level; if not you will require a new aperture plate.

Concerning Motion Picture Reformers

Under the caption "More Verdant Legislation," the editor of the Tampa (Fla.) *Tribune* says:

"Representative Colson has introduced a bill in the Legislature to prohibit the exhibition of moving picture in Florida on Sunday.

"Mr. Colson represents the county of Levy, which has a total population of 10,361 and the largest town of which has a population of 864. The entire county has but a few more people than one ward of Tampa. Yet, Mr. Colson, basing his views of what is right and proper doubtless upon the customs and the opinions of his own county, seeks to legislate on the privileges and requirements of counties like Hillsborough, Duval and Escambia and cities like Tampa, Pensacola and Jacksonville.

"From the viewpoint of Levy county, moving pictures on Sunday are probably wrong. We doubt if Levy ever had a moving picture exhibition within its borders. There is in Levy county with no large working class, people who are compelled, throughout the week, to devote their time to labor in shop, in office or in factory and who, therefore, have no leisure during the week for innocent diversion. To this large class, composing a great majority of the residents of cities like Tampa, the motion picture show on Sunday gives the opportunity at trifling cost, for entirely innocent and instructive amusement. We speak now of the strictly motion picture show—we are not ourselves in favor of vaudeville shows on Sunday, and would have no quarrel with Mr. Colson if his bill prohibited such exhibitions, really desecratory of the Sabbath day and not in the slightest degree elevating or helpful. But we earnestly dissent to a proposition which would deprive our people of the harmless pleasure of a few minutes on Sundays in the motion picture house, where pictures of an instructive and never unclean sort are exhibited and, frequently, Biblical subjects are most impressively conveyed.

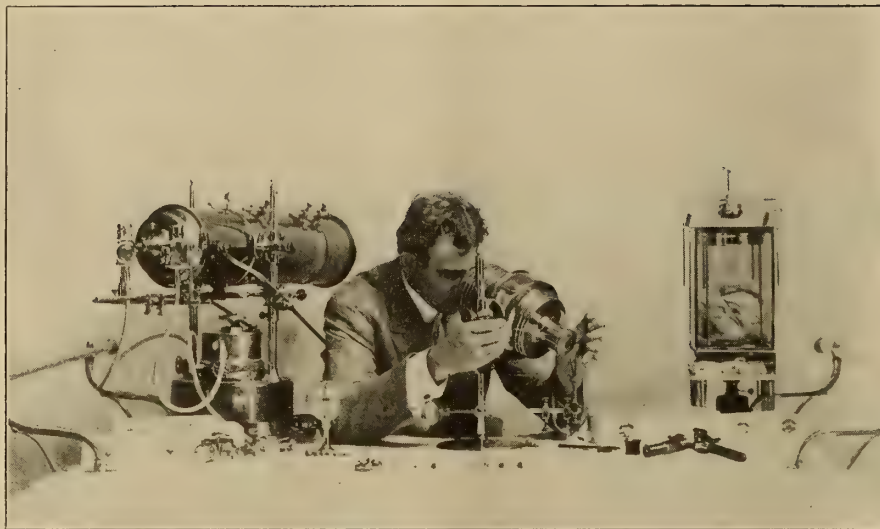
"Mr. Colson is probably ignorant of just what a motion picture exhibition is and imagines that it is of the same stripe as the variety show or the cheap vaudeville production, which are permitted in some cities and which should be prohibited on Sunday. Some of his colleagues ought to conduct him to a first class motion picture theater, such as we have in Tampa, and make him acquainted with just what it is, challenging him to find a reasonable objection to its operation on Sunday or any other day."

Trained Fleas—A New Picture Subject

By Willard Howe

AMONG the odd and freakish films that have been taken from time to time, a place must be given to one recently photographed by S. G. Boernstein, of the Capitol Film Company, Washington, D. C. It is entitled "The Flea Circus," and shows a band of trained fleas going through a series of stunts that are remarkable; to say the least. The very title is astonishing, and one is apt to brand it as some kind of fake, remembering that fleas are such diminutive creatures less than an eighth of an inch in size; but they have been subjected to a magnifying process, and appear upon the screen as large as people, performing stunts that show an amazing amount of intelligence.

The trainer is Prof. R. A. Nokes, an American, who has done considerable traveling with his company of trained fleas, exhibiting them in various parts of the country. Owing to the peculiar nature of the exhibition, however, audiences were always limited to the number that could crowd around the stage and watch the tiny actors. In order that the general public might witness the flea circus in large audiences, Prof. Nokes sought Mr. Boernstein and the motion camera. The subject was so unusual and previous attempts had proved so futile that the trainer had become skeptical of the results to be obtained; yet so confident did Mr. Boernstein feel of his success that he contracted to give Prof. Nokes a satisfactory film, or no payment need be made. As the vernacular has it, he got away with it.



Some of the Apparatus Used in Preparing the Trained Fleas for the Camera. The Professor is Putting a Gold Collar on a Flea.

The result proves to be one of the most astonishing performances of trained animals that the public has ever viewed. The tiny creatures, magnified thousands of times, are seen walking the tight-rope, juggling balls as large as themselves, pulling chariots, turning a merry-go-round with other fleas seated in the coaches enjoying the spin. There is one on a treadmill, and yet others

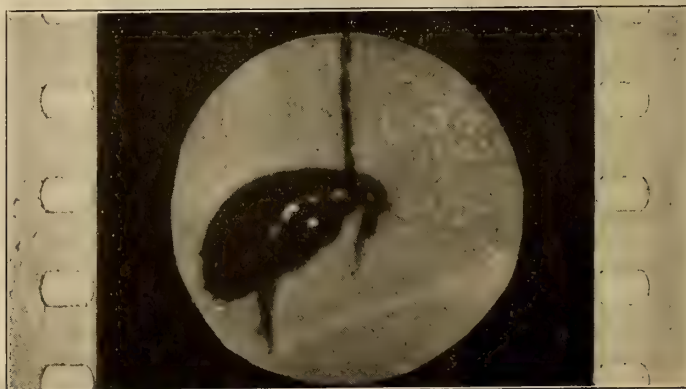
who line up with the artillery. Then there is a company of merry-dancers, dressed in tiny gowns. It is all most entertaining and amazing.

A delicate operation in flea training is to put on the gold wire collar—to make it sufficiently secure and yet not to choke the insect. A picture of this operation is shown on the screen. Then the punishment of an unruly subject is shown, by suspending him on a wire; and the manner of breaking a flea from jumping, by confining him in a glass globe. The hospital, or incubator, where the fleas reside when off duty (the rectangular glass jar shown in the large cut), is explained to the audience as well as the microscopes, tweezers, and other instruments used by Prof. Nokes in training and caring for his strange pets. All the "properties" used in connection with the circus stunts are of gold.

As an educational motion film for students or as a bizarre entertainment for the curious, the film will be found to create a strong impression. Viewed from another angle the film is an interesting example of the motion picture in its role of rescue worker.



Paraphernalia Used in the Flea Circus.



This Flea is Suspended on a Wire for Punishment.

The Old Lady in the Audience

Mother Squeers Gossips About the Film Makers

OUT in one of the suburbs of Chicago lives an old lady who is well known to the photoplay patrons of that section. They call her Mother Squeers. Her daughter and son-in-law run a motion picture show, and it is Mother Squeers' pleasure to be present every night. She watches the flitting photodramas with huge delight, and takes an intelligent interest in the motion picture output that is critical in the best sense. Her son-in-law, who runs Licensed films, has two competitors in the same neighborhood, one Licensed and one Independent. Mother Squeers, being a dyed-in-the wool "fan," often manages to make a round of all three theaters, and generally of two, during an evening. She thus sees most of the Licensed output and much of the Independent. She loves to talk about the films, and it is not unusual to see her in animated conversation with an auditor in a neighboring seat, or with a whole group of auditors, for that matter. At the outset we called her old, but that is only because she has passed the sixty mark and possesses certain endearing characteristics that go with old ladies. Mentally she is just as young as she ever was, and still has a lively tongue.

One night, during intermission (it was a rainy night and the intermission was a long one), somebody asked Mother Squeers which was her favorite film-maker.

"Well, that's a pretty hard question to answer," she responded wrinkling her dear old brow thoughtfully. "Just as you asked me, Biograph popped into my mind; but I don't know as I like Biograph better than the others. Not a great deal better, anyhow. There's Edison and Vitagraph, and Lubin, and Gaumont, and Urban-Eclipse, and Pathé and all the rest. There's something I like about them all. Still, I'll tell you what I like about Biograph: it's all those nice young folks. The actors are so young and lively and mostly good looking, and there's something youthful about the whole outfit. I always feel as if the Biograph films were managed and produced by a young man—a young man with brains. You know the kind I mean. I always feel when a Biograph starts, that it is going to lead to something. It's just like when my grandson, Harry, takes me down town at Christmas time to see the lighted windows—you know my Harry, don't you? He's a fine young fellow. Well, when we get down into those crowded streets I begin to feel rather nervous and fidgety, but Harry takes me under the arm and marches straight ahead, and I just *know* we'll get there. That's the way I feel about Biograph. You're always sure they've got something worth while to show, and that they'll lead you to it right.

"But sometimes Biograph gets on my nerves, just the same. They're always forcing emotions. There's too much of that staring into vacancy with twitching hands and trembling lips. To see a face in mental agony is no pleasure to me, especially when you know the actor is just doing it for effect. Of course, once in a while it's tremendously effective, when the situation warrants it; it is in fact one of Biograph's best tricks; but it seems to me they're overdoing it lately. I do hate to see an emotional situation overdone. Now take Edison—they never do that. They never force

more into a situation than it will stand. Restraint is their watchword. Do you remember that scene in 'The Doctor??' The actors stood as still as death, there was no movement anywhere; and yet, my goodness, how it gripped your heart! Most of Edison's strongest scenes are done that way; the actors move you more by what is held in than by what is let out. Edison is the sanest company of them all. I wish, though, Edison had some of Biograph's tricks. The Edison people are not clever at telling a story. They are so afraid that the audience won't catch the point, that they are always over-explaining it and putting in unnecessary details. It takes fine discretion to know just how much to tell and just how much *not* to tell. I think that's why so many of the Edison comedies miss fire. The little points are made so heavily, and the big points lose effect for lack of contrast. Sharp contrast seems to be so necessary to comedy.

"Oh, but comedy is such a difficult thing, no matter how you look at it! It's difficult to do, and it's difficult even to talk about. I never have been able to get the ins and outs of comedy. It gets my goat—as Harry would say. A successful comedy is the hardest kind of a film to make. Comedy is really the test of a film maker's ability. That is why I sometimes put Biograph and Lubin in the first rank. Their comedies are in a class all by themselves. Take those recent Lubin comedies with Florence Lawrence in the cast; aren't they perfectly delightful? Nothing clownish or exaggerated—just downright human nature bubbling over with fun. Speaking of Florence Lawrence—don't you like her? Oh, she's a dear! My grandson Harry is wild about her. I hear she's married though. I remember Lotta Crabtree and Maggie Mitchell and several other famous stage pets of long ago, but none of them ever pleased me better than Florence Lawrence. Lubin certainly made no mistake when he hitched his wagon to this star. But Lubin isn't the kind to make mistakes anyhow. For a long time he dished out cheap farces and melodramas for a public that liked nothing better. Then came a change in public taste, which Lubin was a little slow in catching sight of, but when he did catch sight of it, he reformed the whole works and now gives us every Monday dramas that are as good as anybody's. The Lubin transformation was one of the miracles of motion picture history. In one month he brought himself into the front rank of American manufacturers, and made the number four where it had been three.

"That makes me think of Vitagraph. Vitagraph is undoubtedly the most popular maker; and I've sometimes wondered why. I think it's because Vitagraph hits the taste of the average audience better than any of the others. The Vitagraph dramas have a very moral and respectable tone; the plots are just mental enough to make people think they are thinking; and they play upon the emotions that are most easily stirred. Just think of all the "family" dramas Vitagraph has turned out, and all the dramas with children in them! It's no wonder Vitagraph is popular. The leading member of the Vitagraph stock company is a child, judging by the number of his appearances. Seems to me I see Kenneth Casey twice

as often as I do Maurice Costello. I mention this to show how very many child dramas Vitagraph has turned out. All the world loves a lover but it loves a child even more. And Vitagraph knows it. There is great wisdom somewhere in the Vitagraph camp. Vitagraph measures the public better than any other maker. Another thing Vitagraph does: it releases these fancy films every now and then, biblical and classical subjects—you know the kind. Some of these have been of highest merit and some have not (at least I didn't like some of them), but they all showed ambition and went to swell the Vitagraph prestige. You may remember how well they were boosted in advance. Vitagraph knows how to advertise. Another reason why Vitagraph is popular is their stock company. The same players month after month—good dependable faces whom you come to like from very familiarity. And Vitagraph hasn't shown any foolish aversion to featuring their players. Maurice Costello and Florence Turner are the best known names among the actor folks today, simply because they have been known so long, if for no other reason. Their names were well known long, long before anybody else's. Now all the companies are featuring their players, except Biograph. Biograph is so silly about that. I tell you personality counts in this business, and it pays to advertise. That's no small part of the Vitagraph success. From Mr. Rock down they're all known—the whole kit and boodle of 'em. They call Mr. Rock "Pop." That shows he's friends with everybody. I hear there are some of the other high-and-mighties, though, whom you can't touch with a ten-foot pole. A man from the exchange told me that.

"I hear Selig is going to release three films a week beginning pretty soon. Well, I don't doubt they can do it, but I'm afraid the films will get rather monotonous. For, don't you know, Selig never produces but one kind of film? The spectacular film—the film of physical sensation. I mean, with any success. Of course they try other things, but their dramas are always melo-dramas and their comedies farces—in spirit if not in action. Just this minute I can't remember that I ever saw a Selig film that stirred the simple, tender, everyday emotions. Selig is very clever at creating large backgrounds and sensational actions—in fact he is the master of that sort of thing; but can he do it three times a week? Hardly. Nor would we want to see it that often. I think Selig has got to learn how to make those effective little everyday dramas of the heart-interest type. He's got to tame that big strong hand of his.

"Speaking of Vitagraph—I think I said I thought their ability to hit the public taste was due to shrewdness on their part. Well, I'm not so sure after all that that is so. They, like most every other company, I guess, turn out what they think is the proper thing, and it just happens that the Vitagraph taste lines up better with the public taste than any other does. Vitagraph caters to the four million and Biograph to the four hundred. Biograph has fewer followers than Vitagraph but I think they are more loyal."

Just then the house lights went down and the pianist began to bang out chords preliminary to the show.

"Oh, here the show is on again," exclaimed Mother Squeers, "and I haven't mentioned several of the American makers, nor the wonderful foreign makers, or any of the Independents!"

"Mother Squeers," somebody inquired, "which do you like best—Vitagraph or Biograph?"

"I'll tell you some other time," whispered Mother Squeers, with her eyes on the screen.

Minister Will Give Film Shows

Rev. E. T. McFarland of the Memorial Christian church of Rock Island, Ill., is planning a novel feature for his church in the way of free entertainment for the children of the church and the community. He has not been blind to the fact that the moving picture shows hold great attraction for old and young in every community and that these places of amusements are always well filled for two reasons: The picture shows appeal to the people and, again, it offers a form of amusement that everybody can afford.

He has also realized that oftentimes the form of the picture shows is not what it ought to be and that the moral uplift and the social uplift is not considered always in the kind of pictures that are presented.

He is planning to install a moving picture machine in his church basement and to secure a line of pictures that are wholesome and uplifting, and to give to the children of the church and the community as well as to the older people a clean entertainment under the auspices of the church, absolutely free of charge so far as an admission fee is concerned.

His plans include several shows a week, together with a brief lecture, and tickets for the show are to be distributed to the pupils at the Sunday school. Others will be admitted at some of the entertainments, but the great idea is to hold the children in the Sunday school and the church and to bring their parents into the church and under church influence.

The pastor is confident that the scheme will work out and that the money for the entertainments will be well spent and the returns to the church and the community will more than repay the outlay.

State Censor for Pennsylvania

State censorship of moving picture films and stereopticon views intended for public exhibition is provided in a bill presented to the Pennsylvania House of Representatives by Mr. Allen, of Allegheny. The bill requires the Governor to appoint an official to be known as the State Examiner, who is to be qualified by experience and education to pass upon all films and views so that none offensive to morals shall be displayed. The examiner is to be paid \$3,000 per year and is to give bond for \$10,000. He is to be paid a fee for the use of the State of \$1 for each film examined and ten cents for each view. Persons showing films or views not approved are to be fined \$50 for the first offense and \$200 for subsequent offenses.

Bars All Picture Shows

Montclair, N. J., is a very high-toned place. The common council has barred out the moving picture show indefinitely from this city by refusing to grant licenses to any applicants. Eleven applications were turned down by a single vote at the last meeting of the council. One of the applicants was a charitable organization which planned to make its moving picture show the nucleus of a social welfare center for work among the poor.

Zoology on the Picture Screen

By H. Kent Webster



Nero—King of Them All.

ON Chicago's great seal runs the legend "*Urbs in horto*," meaning garden city. Chicago is called the garden city because it has so many parks; its park system is the largest in the world. Lincoln Park is one of the favorites. It lies out on the North Side, extending along the shores of Lake Michigan for a mile or so, and is, during the summer time, the resort of thousands of people.

Among the various statistics



Royal and Kitty, the Two Bengal Tigers.



A Few American Buffalo or Bison.

relating to Lincoln Park will be found the statement that there is consumed daily 1,500 pounds of meat, 500 pounds of corn, 750 pounds of hay, 2,000 meal worms, 2,000 pounds of carrots, 1,200 pounds of bread, several varieties of bird seed, etc. The inference naturally follows that Lincoln Park maintains a zoo. The Lincoln Park zoo is one of the largest in the country, incorporating hundreds of varieties of wild animals, birds and reptiles. Their keeper is Cyrus B. De Vry, who has tended Chicago's pets for over twenty years. Cy de Vry is one of the best-known men in Chicago, and his zoo is the joy of all the children. The grownups enjoy it too, and there is no end of their admiration for the efficient manner in which the zoo is run.

The Essanay company had an inspiration not long ago to go to the Lincoln Park zoo and take some moving photographs of the animals. The result will

be seen in a full reel released Tuesday, May 16. The pictures were taken in co-operation with Cy de Vry and the members of his executive force. Many interesting scenes were thus obtained, some of which will be rare even to the eyes of Chicagoans. For instance we are shown a surgical operation on a three months old Siberian camel; we see the poisonous fangs of a giant python, measuring fourteen feet in length, removed from the immense jaws of the reptile, while four men held it, exerting all their strength. We also see the clipping of the claws of Prince Roland, an African lion—a variety of manicure work which would not prove very alluring to the average nail-trimmer.

Among the many animals seen in the film are the following: moose, elk, yak, elephant, zebra, camels, buffalo, lions, tigers, bears, leopards, sea lions, monkeys, birds of all kinds, reptiles, etc. One of the most important features of the Lincoln Park zoo is its herd of buffalo, or American bison, of which it has



Teddy the II.

the largest herd in the world. Roland, the mighty buffalo bull, weighs 2,200 pounds.

One of the fetchingly scenes in the series is a picture of Duchess, the big elephant, at her afternoon bath. The ponderous pachyderm at first dislikes the plunge, but the attendant coaxes her in. Once in the bath, she likes it so well that more coaxing is required to get her out.

Another interesting picture shows the apportionment of food to the attendants, who bear it to their charges. Whole beef carcasses are dismembered for the lions, tigers, and other carnivora. And fish for the various sea animals is distributed in basket loads.

The photography in the picture is exceptionally clear, and all "close-up," the photographer in several instances risking life and limb in obtaining the films. To plant a camera directly in front of a monster python and then see the big snake calmly make a meal on two or three live rabbits, not knowing at what instant the reptile might make a false move, is an experience that does not come to the lot of the ordinary camera man.

When viewed by an audience of Chicago newspaper men, all expressed admiration for the novel handling of the subject and for the clear photography.

Recent Patents in Motography

By David S. Hulfish

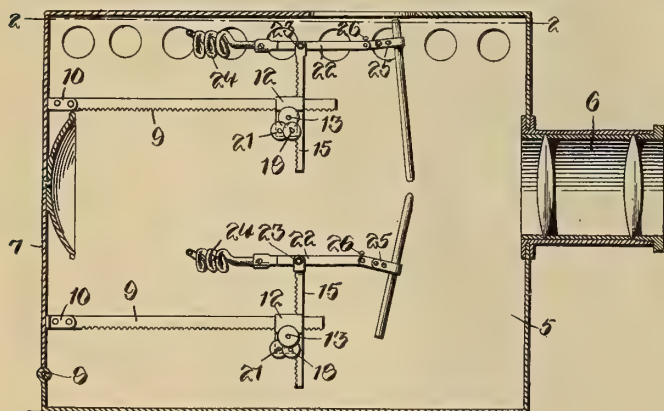
It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to MOTOGGRAPHY readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

NO. 980,639. Arc Lamp and House. Charles A. Hughes, Terre Haute, Indiana.

The inventor describes his lamp by setting forth its advantages, in the following language:

This invention relates to an improved arc lamp and has for its object to provide a lamp of this character which is especially designed for use in connection with moving picture machines and one which is simple, efficient and comparatively inexpensive in construction.

The invention has for a further object the provision of novel means for independently adjusting the carbon electrodes.



980,639.

Another object of the invention is to provide a lamp housing having a reflecting element arranged therein, said reflecting element and the adjusting mechanism for the electrodes being movable upon a hinged back arranged on the housing.

A still further object of my invention is to provide means for simultaneously moving the electrodes longitudinally in the lamp casing whereby the center of radiance of the light may be adjustably positioned within the housing.

From the illustration accompanying, it will be seen that toothed racks, labeled 9 and 9, are attached to the back of the lamphouse by the angle brackets 10 and 10. Upon these the carbon holders may be slid forward and backward in the lamphouse, the upper carbon being independent of the lower one in this motion.

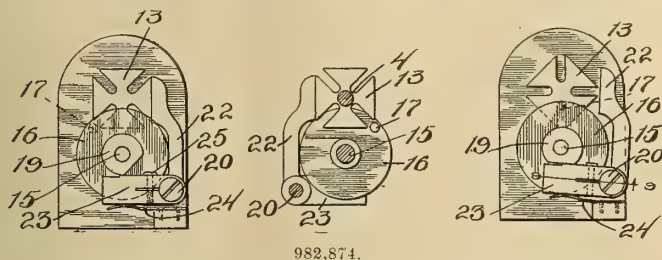
The carbons are mounted upon the short vertical racks, labelled 15 and 15, which may be raised and lowered by means of milled heads outside the lamphouse. Thus either carbon has a wide range of movement, either horizontally or vertically, and each is independent of the other.

The back wall of the lamphouse is hinged at the hinge 8, so that the entire back wall of the house and the lamp with it may be swung downward and backward, bringing the carbons and holders out of the body of the lamphouse for adjustment and renewal of the carbons.

No. 982,874. Geneva Gear. John B. Reimund, Chicago, Ill. A Geneva intermittent mechanism having star and pin wheels with a separate locking device for the star between film shifts, so that the star is locked independently of the pin wheel, which has no locking cam.

Three of the figures of the patent are shown herewith, and in them will be seen the following parts, labelled by identifying numbers: The star wheel 13; the pin wheel 16 with its pin 17; a main driving shaft 15; a rocking member having two arms 22 and 23 and pivotally held upon the screw stud 20; a cam 19 upon the shaft 15 which engages the arm 23 and moves it, thus moving the locking arm 22.

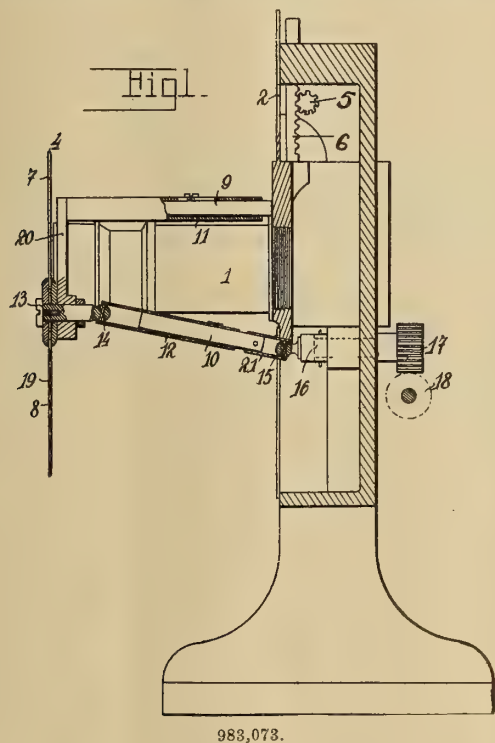
The operation of this locking device is as follows: Just as the pin 17 enters the star wheel 13, the cam 19 releases the arm 23 and the locking arm 22 moves back from the star wheel and releases it to be moved by the pin. Then as the pin leaves the star wheel, the cam 19 pushes the arm 23 down, bringing the arm 22 back against the next flat face of the star wheel and locking the star wheel and the intermittent sprocket without the use of the pin wheel as a locking means.



Because the pin wheel does not have the duty of locking the star wheel with the usual locking cam, the adjustment between the two parts may be very lax, and a very large degree of wear may be permitted without causing the jiggling of the picture upon the screen which results when the Geneva does not lock closely.

No. 983,073. Shutter Mechanism for Kinetoscope. Arcade Mallet, Paris, France.

The improved shutter device shown and claimed in the patent is particularly adapted for that class of kinetoscopes in which framing is accomplished by



moving on vertical slides a framing carriage supporting the objective lens and the film window. In this type of kinetoscope, the framing is done by moving the film window to the picture image of the film, not by moving the film or sprockets in any manner to bring the image to the film window.

With the sliding film window and sliding lens as

a means of framing (or "centering" the picture, as M. Mallet describes the action), a proper provision of shutter device must be made to serve the lens properly in its varying position upon the motion head.

The shutter problem is the problem which M. Mallet has solved. The full descriptive text of his patent reads as follows:

My invention will be readily understood by referring to the accompanying drawings, wherein—

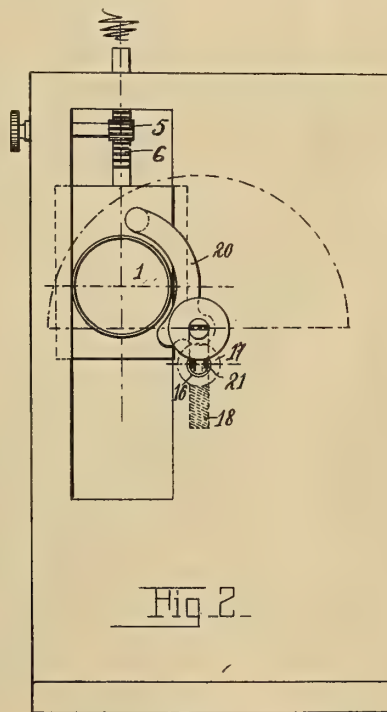
Figure 1 is a side view partly in elevation and partly in section. Figure 2 is a view in front elevation.

It is well known that in an apparatus of this kind, the objective 1 of the projector must be displaced vertically and horizontally for which purpose, said projector is mounted on a sliding part 2 suitably actuated by means of the pinion 5 meshing with the rack 6, which is secured to the sliding part 2.

In carrying out the objects of this invention, a disk 4 adapted to rotate at a speed corresponding to that at which the film unrolls is interposed between the film and the screen upon which the image is to be projected.

As is well known, the film is moved with an intermittent or irregular movement, that is to say very rapid for passing from one view to another, with a slight pause as each view passes in front of the objective.

According to the present invention, the image is centered



on the screen without changing the position of disk 4 in respect to the screen.

Referring more particularly to the drawing, a guide 9 is rigidly secured to the plate 2 which bears the objective 1 while at the outer end of said guide 9, depends a bracket 20 in which a pintle 13 is rotatably mounted. Fastened to said pintle 13 is the disk 4 which is thus rotatably mounted between the objective and the screen while it is at the same time subject to the horizontal and vertical adjustments of the objective. To operatively connect the disk 4 with the governing shaft 16, an extensible coupling such as that which is now to be described, is made use of.

The pintle 13 is attached by a Cardan joint 14 to a member 12 sliding upon another member 10 whose extremity is keyed to a part 21 which by means of another Cardan joint 15 is connected to the governing shaft 16 which is in turn driven by the gears 17 and 18.

It will thus be seen that the objective 1 can be displaced in the manner required for centering the projection while at the same time a constant relation between the objective 1 and the rotary shutter or disk 4 is maintained.

While the apparatus hereinbefore described, has been adapted to existing machines, it is evident that many minor modifications could be made in the apparatus without departing from the spirit of my invention.

I claim—

1. In a cinematographic apparatus the combination with a vertically slidable support, of an objective mounted in said support, a shutter mechanism supported by said support and movable horizontally in relation to the objective.

2. In a cinematographic apparatus, the combination with an objective mounted on a slidable support, of a bracket secured to the said support, comprising a pair of arms having telescopic connection, one of said arms carrying a rotating shutter, means for rotating said shutter, telescopic connection between said rotating means and shutter whereby the shutter may be adjusted horizontally in relation to the objective and to the rotating means.

No. 983,139. Manufacture of Filaments, Films and Other Cellulose Products from Cellulose Solutions. Rudolph Homberg, Charlottenburg, Germany.

Mr. Homberg claims a celluloid product more transparent, stronger and softer than the films heretofore known. In his patent, he says:

It is well known, that artificial filaments, films and other cellulose products are produced from cuprammonia solutions of cellulose. I have discovered, that the filaments and other products thus obtained are considerably more valuable, if an aldehyde or a compound of the same, such as formaldehyde, is added to the cuprammonia solution of cellulose before it is spun into threads, for instance by adding 10 per cent of a 40 per cent formaldehyde solution to the cellulose solution produced in the usual manner. By this treatment a chemical change occurs in the solutions themselves, as can be easily recognized by the fact, that the solutions, when poured out on a plate and allowed to dry, leave clear transparent films or layers, while the same solutions without the addition of formaldehyde form milky opaque films.

The new products differ from those produced in exactly the same manner from solutions free from aldehyde by a softer touch, greater clearness and greater strength. Moreover, their resistance to water is increased, although to a less degree.

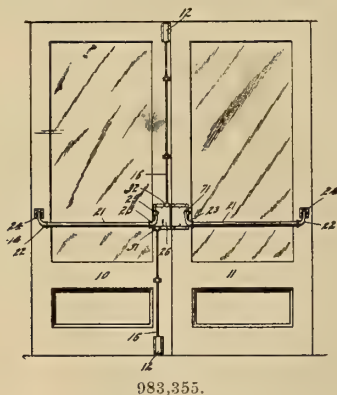
What I claim is:—

1. The process for the manufacture of filaments, films and other cellulose products from cuprammonia-solutions of cellulose, which consists in adding to the said solutions an aldehyde and then treating them further in the usual manner.

2. The process for the manufacture of filaments, films and other cellulose products from cuprammonia solutions of cellulose, which consists in adding formaldehyde to the said solutions and then treating them further in the usual manner.

No. 983,355. Emergency Exit Lock. H. H. Dupont, Indianapolis, Ind., assignor to Von Duprin Fire Exit Latch Company, of same place.

An improved detail upon the type of emergency lock in which a pressure upon the door from the in-



983,355.

side will cause the door to unlock. The illustration shows the general assembly of apparatus; a pressure against the horizontal bar near the middle of either door will unlock the door.

Check Baby, See Show

Aggressive managers of 5-cent theaters in the suburbs of Chicago, those that cater to the "home folks," recently discovered that many mothers would attend the shows but for the seemingly insurmountable obstacle of restless babies. The infants not only annoyed their mothers, but everybody else.

Also, there was no means of caring for the go-carts and the mothers did not appear willing to carry healthy babies to and from the theaters, then hold them during the entire performance.

Therefore the managers hit upon the simple scheme of checking the go-carts and, when the weather is pleasant and the infant willing to sleep, the youthful passenger as well. The result is that the open air checkrooms in front of the theaters now show long lines of baby vehicles of all sorts and varieties, while the theaters contain large audiences of mothers.

One of the arguments in favor of the plan is that it offers mothers who heretofore have been tied to their homes by babies that failed to appreciate the opportunities of the 5-cent theaters a chance to find needed rest and recreation. Moreover, it offers an open air resting place to the babies.

At the Janet Theater, 617 West North avenue, the novel plan is found to be working to the great satisfaction of everybody concerned. At the close of the performance the owners of the baby carriages and babies step out upon the sidewalk, checks in hand, just as do the owners of automobiles who attend grand opera.

"Number four-eight-one," bellows out the check man, just like a theater door man.

Then a uniformed youth seeks out the carriage, removes the chain that holds it and the mother departs.

"It's a great scheme," said Harry Hyman, manager of the theater. "There is no extra charge for the checking and we are mighty glad of the opportunity to accommodate the mothers to whom we cater."

Sunday Shows for Tulsa, Okla.

At a meeting of Tulsa picture show men recently, they discussed all phases of the issue of Sunday performance, and some very strong arguments favoring the Sunday performances were advanced. They all decided to eliminate electric pianos and unnecessary noises, to devote their performances to picturing travel scenes, Bible stories and historical events, among them a series of American history stories now in preparation by the Thomas Edison Company, showing the striking incidents of our history from the days of '76 to the present.

This, it is believed, will go far to silence the objections of those who are against moving picture shows, for such shows will do much toward making a pleasant, unharmed Sunday afternoon for the laboring man.

This will mean that the working man and woman, the people who have no other time to relax and who have little money to spend at any time, can have harmless, in fact, instructive, entertainment for themselves and family. In this connection it developed that the police department will welcome the continuation of the Sunday picture shows, for the records of their department show that since Sunday picture shows have been going fewer men and boys are arrested for drinking and loitering around places of bad moral repute. This phase, it is believed, will go far toward inducing a deserved endorsement of their side of the problem.

Who's Who in the Film Game

IF your problem is extremely hard, ask Hulfish. No matter

whether you are layman or professional, ask him.

And no matter what the problem! Place the broadest kind of interpretation upon those three sentences and you might expect some disappointments, but you will be fooled. David S. Hulfish is an expert at all trades—no jack. You will not be able to find his equal in your longest journey.

His whole name is David Sherrill Hulfish. He got his middle name from his mother, who before marriage was Dora Sherrill, native of Tennessee. Hulfish says that his middle name serves him in three ways—first, as a constant reminder of his mother; second, as a *nom de plume*; and third, people don't ask him why he hasn't any.

If you would go to the Hulfish home—for he has that, with a wife and son—you might find him seated at the piano, his right hand purling over a figuration of *Auf dem Wasser zu Singen*; but his mind, like as not, would be engaged with the latest kink in color motography. His business card would say: "Thirteen years a telephone engineer—five years a solicitor of patents." He is at present chief engineer of the Canadian Machine Telephone Company, Ltd., Toronto, Canada. You have a hint of six occupations already, but this is not a tabulation.

Hulfish was born May 6, 1873, in a corner of his father's printing office—that portion which served as a home. The place was Owensville, in the county of Gibson, state of Indiana.

How natural then that he is a printer, a pressman, a proof-reader and a bookbinder. He got these things while he attended Owensville's school—there was only one school in Owensville and it was in luck to have that. But the country weekly came out every Friday and there was always some job work to do. Before Hulfish could pull the Washington he could roll for it and wrap the single list and kick the Gordon—all of which he did. And when the Owensville school had nothing more to offer, Hulfish took some money that he had miraculously saved and went to Greencastle, where he entered the De Pauw University for the freshman year with Latin back. He spent two years at De Pauw studying mathematics,

Facts and Fancies About a Man You Know or Ought to Know

tempt was made to follow the regular college course and no degree was sought. He was there to qualify for engineering work—for electrical engineering in particular. De Pauw was as good as any other place for acquiring this, for it was not taught then as it is now. And Hulfish studied then as boys do not study now, which made it possible for him to take all De Pauw had to offer in the two years that he was there.

He came to Chicago, where he promptly recognized that a stenographer had more opportunity of making an engineering connection than a raw-boned, lank and lean Hoosier had with only school knowledge to help him. So he bought the Pitman books and by their aid he equipped himself for a fifteen dollar a week stenographic position. It took him six weeks to do this, but he didn't miss a day's work. When you are needing an exceptionally efficient stenog. or a world-beater typist, you might do far worse than get this man. The stenographer stunt gave him his chance to search for that engineering job, which he found with the Central Union Telephone Company in 1896, where he engaged as assistant engineer, working under Samuel G. McMeen, who was the company's chief. Hulfish continued in the service of the Central Union for more than five years before he broke loose and became engineer for the

Baird Manufacturing Company, where he designed and supervised the manufacture of telephone apparatus with particular reference to pay-stations, both for manual and automatic systems.

It was during his connection with Baird that Messrs. McMeen and Miller formed their co-partnership and opened offices in the Monadnock building, and it was about then that Hulfish joined forces with them. His duties consisted of the preparation for drawings and specifications for patent applications, chiefly of inventions pertaining to telephony, and assisting his employers in the formation of opinions and in studies involving patents and apparatus. He invented some things of his own while going along.



An Expert at all Trades.—No Jack.

Hulfish isn't a faddist. Everything has interest for him, but the things that interest him most are thoroughly analyzed. He bores straight through the "mystery" to its foundation, separates the troublesome elements and assigns each to its proper place and then tells you how simple it is. He is a photographer, a book-keeper, an electrical expert, an astronomer, a text-book writer—always on technical subjects, a musician. He is always proficient in the thing least expected. An acquaintance covering a string of years will never get to the bottom of Hulfish. No one knows him intimately. He is everything but a mixer. He never courts familiarity with his fellows. His associates all swear by him, because he is most valuable to them. He will always lend a helping, do it quietly and quickly and blush like a girl at a compliment. And there is nothing vainglorious about him. The proverbial "plain as an old shoe" would be a decoration if it was meant for this modest Dave. But nobody calls him that. Nobody calls him David. He is Hulfish. The Chicago directory is full of Hulfish, but they are not his kin nor his kith—he isn't that kind of a fish. Incidentally he don't know how to fish. It is his notion of nothing to do.

As an author Hulfish is gradually piling up a considerable series of books. His latest is "Cyclopedia of Motion Picture Work"—two big volumes of

authoritative information on the subject of motography. When you find that this work contains 600 pages, each seven by ten inches, and 300 illustrations, you begin to realize that Hulfish must know something about the motion picture business. The work, indeed, embraces all there is about optical projection, motion heads, film making, photography, color motography, talking pictures, theater management and electrical applications—to say nothing of scenario writing, editing and criticism.

The fact that Hulfish was selected to prepare this work by one of the largest publishers of technical books is sufficient commentary on the thoroughness and practicality of his knowledge of the subject. In fact, his was one the first names ever appearing on a motion picture text book—"The Motion Picture, Its Making and Its Theater," published by the Electricity Magazine Corporation. He has also written a remarkable book for the telephone industry, entitled "How to Read Telephone Circuit Diagrams," which enjoys a large sale in its field.

Hulfish was technical editor of *The Nickelodeon*, and has a similar connection with MOTOGRAHY. His name will be found at the head of the department, "Recent Patents in Motography" on another page. In this work he has made an enviable reputation for both himself and the publication.

Motography as an Arm of the Church

By K. S. Hover

SATAN has a new enemy. They are fighting the evil one with the flickering films that were formerly used only to amuse and in some instances to instruct. The moving picture machine has become a preacher and its sermons are most effective because they are addressed to the eye rather than to the ear. We will look when we will not listen. It is more interesting to see the right prevail than it is to be told about it. It is more interesting to see with your own eyes that wrong is always punished than it is to be told that the "way of the transgressor is hard."

The motion picture has actually become a part of the equipment of the up-to-date church. It is almost as necessary as a janitor, an organ or the heavy and depressing looking pews of oak. Some of the enthusiasts are of the opinion that a moving picture machine and a few thousand feet of film will do more good in the world than a beautiful window stained with all the tints that artists love to dream. They are the radicals, however, and the great mass of church educators and fighters are somewhere behind them in these revolutionary views.

A change has come about in the picture business. Some of the film dealers saw it coming and were ready, while others have been losing money for months and are wondering why. The change had to do with morality. You can not "peddle" a bad picture any more; that is, a picture bad from the moral side. Something has caused people to grow tired of anything that tells a story of crime triumphant or vice getting the better of virtue. Pictures with titles like these: "My Wife Has Gone to the Country," or "Sapho," or "A Smart Trick," are not so popular as

they used to be. They do not "go" very well even in those benighted communities where the moving picture show is looked upon as a very recent invention.

You will have to find a town of less than 1,500 people nowadays to escape the presence of the nickelodeon. You can find them anywhere and everywhere. How recent the whole thing is may be seen from the fact that at the Chicago World's fair the nearest thing to the moving film was a little box that you looked into and turned a crank, thereby causing a collection of photographs to pass before your eyes much as the later picture reels have done. When these pictures first came into public notice no one was bold enough to prophesy that a time would come when they would be used to fight the forces of evil and to drive home welltold moral lessons. At first these pictures were full of most of the crimes on the calendar. Smuggling, robbery, murder, kidnaping and burglary were the favorite subjects. Last year the change began and the picture makers ceased to represent crime in their efforts to entertain the 4,000,000 patrons who daily visit these places of amusement.

Some boys will attend Sunday school and others will not. All boys, however, will and do attend the moving picture shows. They may prefer scenes of battle, murder and sudden death, but if they can see the "Passion Play," "Life of Christ," or the "Story of the Good Samaritan," told in the roll of pictures, they will remember them far more accurately than if these stories were told them by an indifferently interesting teacher on a sunshiny Sabbath morning.

Some time ago the churches began to buy moving picture machines and use them. First, they were used

at entertainments and in young people's meetings as a sort of a lure to gain the attendance of these young Americans. The only thing required of the films was that they should be educational, or at least free from vulgarity. Entertainments that in past years had been of doubtful interest proved extremely so when the "pictures" became a part of the proceedings. They are recognized now as a part of the weapons that are to be turned against unrighteousness, loose living and immorality. The manufacturers have caught the idea and they are turning out films that carry a moral lesson in each picture of the hundreds that go to make up a reel.

But yesterday over 25 per cent of the American made films contained pictures that had to do with crime, and the criminals were not always caught and punished, either. They were often represented as getting away and enjoying the "fruits of their ill gotten gains" in surroundings that were anything but moral. In the pictures that were imported the proportion of criminal and immoral films ran as high as 50 and even 55 per cent. The criminal was often represented as an extremely fascinating gentleman, who had been driven to a life of crime by the persecution of his enemies. Every man, woman and child who saw the films could hardly keep from unconsciously sympathizing with these lovable crooks.

Finally the church saw that the best way to fight Satan was to seize his guns and turn them upon him. A moving picture machine can be made to drive in a moral with just as much force as it can tell a tale of successful banditry. Forthwith there arose a demand for machines and reels suitable to be used in the assembly rooms, Sunday school rooms and auditoriums of churches, and the manufacturer responded at once. The board of film censors has had a much easier time of it since. "The Life of Moses," as staged by careful hands, is not apt to contain many pictures that can offend even the most fastidious.

Two years ago the church, generally speaking, was looking askance at the moving picture show. There were cities where the "shows" were crowded on Sunday nights and the attendance at the churches anything but heavy. It was suggested to a Chicago minister that his church should install these machines and lure the crowds back. He was indignant. He felt that the church was being insulted. The suggestion made him impatient. However, in the end he and his church did install the moving pictures and spread before the congregation such pictures as "Joseph Going Into Egypt," "The Relief of Jericho," "Pharaoh's Daughter" and "The Wisdom of Solomon."

They were stories that these people had been listening to for many years, but the pictures were watched with the most intense interest. Then the young people, the "picture fiends" of the congregation began to come back and found to their surprise that they could see stories of thrilling interest unrolled before them during the course of a religious service. Tales from the Old Testament, the career of Absalom, David and Jonathan, the beautiful stories from the Book of Ruth and others of the wonderful incidents scattered throughout the ancient book have been dramatized by the stage managers and moving picture actors, and are finding their greatest sale to churches and church organizations.

The churches, however, are not pinning all their hopes to the pictured stories of the scriptures. They are realizing that a picture showing modern conditions

and telling a story of Christianity and goodness will be more effective than a similar tale in ancient setting. People like to read stories that have to do with folks in their own professions and in their own walks of life. The moral tale that has the most interest and therefore the greatest chance of an effect is the one that has to do with ordinary folks who overcome evil and find good. If a hint of crime creeps into one of these special films the fact that the "way of the transgressor is hard" must not be lost sight of in the end.

A few years ago no one suspected that these pictures ever had any moral force. It was known that in some instances they had led to crime, but no one ever took the trouble to find whether or not the sad and depressing tales of crime and infrequent repentance ever led a wrongdoer to "go and sin no more." About two years ago two little boys in South St. Louis saw a picture of a bank robber blowing a bank open. The next morning a St. Louis policeman was astonished to see a little lad of about 13 years perched by an open window on a fire escape and peering into a room above one of the south side banks. His white companion was inside anxiously searching for some way to get down into the banking room, where they both felt quite certain that there would be no trouble at all in opening the safe and carrying off loads of wealth. When arrested they told how they were inspired by the pictures of the cracksmen in the show of the night before.

Every one heard of this instance and deplored the evil effects of the motion pictures. Few, however, happen to hear of the homes that are held together and of the wandering lads that are kept straight by the same flickering, flashing films that 4,000,000 or 5,000,000 Americans see every day.

Satan will find the moving machine a terrible force when it begins to fight him. The appeal of pictures is universal. Rich and poor alike crave the sensation of watching the reels spin out their length of magic. It appeals universally to children and all that is childlike in the grownup. One of the long and bitter complaints of the church has been founded on the apathetic crowds that for some reason or other will not attend the regular religious services. The churches and the churchmen realize that they can not bring the great mass of the population into the congregations, and within reach of the preacher's voice. They hope that the pictures will be able to help in the breaking up of this age long apathy. "Once get the average man interested and you have a chance to hold him," is the way the leaders feel about it, and this they hope to do to some extent, at least, through the more popular way of pointing a moral.

The things that Christ preached during his stay on earth are to be and are being shown to the audiences in church lecture rooms and entertainments. All the wonderfully splendid moral laws laid down in the sermon on the mount can be, and are, already being shown by pictures drawn from real and everyday life. Many of them are sad, some are grave and but few of them are gay, but, after all, humanity can not laugh all the time, even in the moving picture show. The beatitudes lose nothing of their solemn power when shown upon the white screens, "Blessed are the poor in spirit" announces the first of the films, and the quiet almost breathless audience in the semi-darkened room sees a moving tale of slums—of the mean streets and of morality that glows in the gloom like a lily in the

twilight—march across the whitened screen back of the lecturer's rostrum.

The jails, the prisons and the poorer parts of the big cities are invaded in an effort to secure a proper background for some of these pictures that are to be used in fighting the devil and inculcating morality. Banks, department stores, factories and mills are used as the scenes of battle between right and wrong and good and evil. It is the endeavor of the men back of the movement to show by everyday scenes the everlasting conflict between the two sides of man's nature.

Chicago has become the center of a great part of moving picture industry of the country. The shows throughout Missouri, Tennessee and Arkansas have been securing their film reels of Chicago agencies. These agencies have noticed the continual rise in the demand for those films that are undoubtedly moral. Every day or so a church that has never used moving pictures before sends an order for a few of the more moral and scriptural films, and for the machine with which they are shown. The country churches are not far behind those of the city in their use of this new method of fighting satan. Orders come in from churches in Hannibal, Mo.; Hot Springs, Ark.; Paducah, Ky., and Tulsa, Okla. The favorites of the church that is using them for the first time are the biblical pictures—"The Life of Moses," "The Good Samaritan" and "Scenes in Jerusalem" and others of whose morality there can be no doubt. Later on those that have been carefully censored, and those that were made with the intention of driving home some great truth with especial force, are chosen.

A dozen of the country's churches have been using the motion picture machine in some parts of their churchly activities for a year or more. Most of them have never as yet dared to use the flashing films in the course of their regular services. In the West several of the churches have installed a permanent machine as a part of the regular equipment of their lecture and entertainment halls and rooms. In most instances the admission to these moving picture exhibitions held by the church is free. It has resulted in a great many folk who never by any chance, as they would express it, "went near a church," becoming attendants on a portion of the services. The church is now beginning to fight back with the same effective weapon that was once turned entirely upon the younger members of these religious congregations.

All the sects and denominations were sufferers from the inroads of these amusements a year or so ago. Jewish, Catholic and Protestant felt the pull of the scenes and sensations that were being shown to the picture patrons. The educational and amusement value of the pictures has been known for a long time, and many of the city institutions, church institutions and homes have been using them for years; but the idea of coming out into the open and using the films as a means of routing satan is still so new that in some quarters it can not be entertained. The fact that the picture show on the outside is undignified and sometimes immoral, has helped to keep it from being used by many militant churches and earnest ministers.

As an instance of the interest in scriptural and religious subjects for moving picture reels, it is known that a Parisian manufacturer recently made a trip to the village of Oberammergau and offered the simple villagers there something like \$200,000 for the privilege of making a set of films showing the "Passion Play." His money was refused. No amount of per-

suation had any power to change the minds of the villagers, and the manufacturer went back to Paris. There he staged a "Passion Play" that was every bit as elaborate and as wonderfully costumed as that of the villagers of Oberammergau. He hired a company of the most skillful actors and rehearsed them carefully until they reproduced the "Passion Play" fully as well as the original. It did not cost him \$200,000 to do this, nor even a fourth of that amount, and the pictures sold, for after all it is the story of the great scene that makes the pictures and the "Passion Play" itself worth while.

Moving picture audiences all over the world were able to see passing before them the wonderful story they had heard in mere words all their lives. It was not necessary for them to make any effort of the mind to follow the story. It was unrolling there before them. Paydown, Mo.; Eldorado, Ill., and Tabcat, Ky., have all been allowed to look upon these pictures showing the life and death of the savior of the world. This and the "Tale of the Widow's Mite" and "Parable of the Sower" may not put an end to family feuds in the Cumberlands, coal stealing from railroad yards in East St. Louis or thefts of groceries from crossroads stores by petty bandits, but the effect of the "morals" generally is undoubted.

The religious revivalist of the newer orders does not scorn to use these pictures as a means of appealing to the better natures of his hearers. The pathetic tales of conversions, death beds and sorrowful scenes of poverty and searing sin are but the pictured tales that he has been painting verbally all through his career. "The Wandering Boy," the old mother waiting at home for her erring son, the wife waiting and watching for the wayward husband, the dead child lying in the middle of the room and a thousand others of the scenes that tug at the heart strings and fill the eyes with unhidden tears and the heart with repentance have been placed on the films. They have their effect, and there are but few who believe in revivals at all who condemn their use. Through these pictures the revivalist is able to reach the man who is deaf, but not blind, whose eyes are more susceptible than his ears. There are many such, as every revivalist, teacher and preacher knows.

The American people have the moving picture habit. Its spread has sounded the death knell of melodrama, and it is driving the vicious burlesque out of business. Some of the pictures have inclined toward vulgarity and viciousness, but the present attitude of so many churches insures that all pictures in the future will be just a little cleaner than they have been in the past. The board of censors will continue to find their work easy, for no manufacturer will care to have so large a number of films impossible for use in hundreds of churches and church halls. To fight Satan with the moving pictures the church will be forced to keep its films full of action and interest. The audiences demand some form of a thrill, whether it is that which comes from dangerous scenes or that which is a part of the religious feeling and the solemn emotions of the race.

Ordinance Against Frame Buildings

Superintendent of Buildings of Seattle, Wash., is preparing an ordinance to be presented to the council which will forbid the operation of moving picture shows in frame buildings.

Spectra Effects with the Bioscope

By Theodore Brown*

BY combining the kinematograph with certain optical appliances a new field of operation is opened to the showman whereby he may produce sensational effects hitherto unknown.

Prior to the inception of the kinematograph, many clever and exceedingly popular spectral effects were produced at the Royal Polytechnic Institute, London. In these times, however, such exhibitions would stand very little chance of commercial success in competition with the now popular living picture show, but with a combination of some of the apparatus then used with the limitless facilities offered by kinematographic science it is possible to produce effects of a marvelous character completely illusionistic and very entertaining.

The accompanying illustration will suffice to indicate one way in which well known optical principles are utilized in a distinctly novel manner. Instead of employing an actual living subject as the original of the spectre image (as was the custom in the case of such illusions as Pepper's Ghost), the spectre image gains its origin from photographic film pictures such as prepared for ordinary kinematograph purposes.

While the subject matter emanates from a kinematograph, spectators in the auditorium are quite unaware of the fact, and herein lies the peculiar merit of the contrivance. The source of light from a kinematograph used in the ordinary way may be traced back to the operator's box, by the obvious streaks of light coming therefrom; but with the present arrangements, such rays are arrested before they reach the point at which they are observed by an intervening screen, *B*. Hence the mystery of the exhibition is established. Further, the aerial image may be made to evolve from one subject to another, while the solid and real objects on the stage appropriate their movements to the nature of the spectra with which they are intended to associate. In other words, instead of having the usual kinematograph projection upon a sheet or screen, the projections take the form of aerialgraphs or floating images, in which all the changes possible to kinematograph film pictures may be utilized.

Before making suggestions as to the kind of acts most suitable for treatment with the combination, it may be as well to specify the necessary appliances for

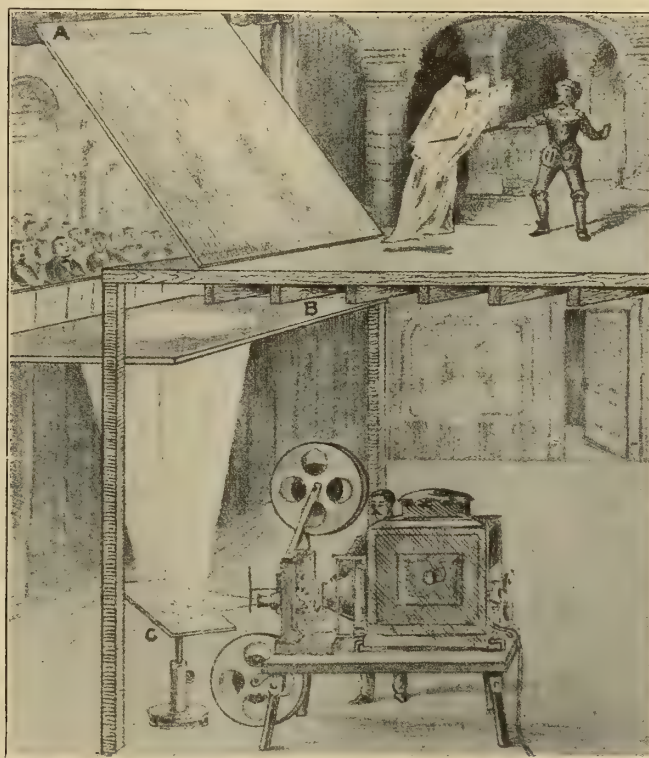
this form of exhibition. An ordinary kinematograph is situated under the stage, as indicated in the illustration. In front of, and at a suitable distance from the kinematograph, a mirror, *C*, is placed, having fittings that allow of adjustments as regards the angle of the mirror in relation to the optical center of the kinematograph. This mirror is necessarily one with its reflecting surface uppermost and on the upper surface of the glass. A mirror of this nature is essential in order that reflections therefrom do not suffer from a point of definition. The approximate angle of the mirror being 45 degrees in relation to the optical center of the kinematograph, the light therefrom is diverted from its horizontal course into a vertical direction, and is then

received on the under side of the semi-transparent plate or screen situated at *B*. A sheet of clear plate glass, *A*, rests with one end upon the stage and with its opposite end inclined towards the audience, at an angle of about 45 degrees. A picture is thrown upon the screen, *B*, by reflection from the mirror, *C*, and sharply focussed thereon, when it will at once be visible to the audience, in the vicinity of the real actors upon the stage.

The illumination of the stage upon which the plot is to be enacted should be so adjusted that the actors are distinctly visible, yet not overlighted. In fact, equal illumination or brilliancy of actors and spectre should be aimed at to produce the most satisfactory results. The right balance of light in the auditorium, on the stage, and in the spectre image will be ascertained by experiment. If

proper precautions are taken in this respect, the audience will be totally unaware that a kinematograph is in use, and they will not detect the presence of the sheet of plate glass at *A*. So much for the arrangement of apparatus. Let us now consider what subjects are likely to lend themselves best for treatment with these novel appliances.

It is more than probable that senior members of the trade will associate the apparatus above described with that used in some of the exhibitions given years ago at the old Polytechnic Institute, when Professor Pepper and Mr. Walker's productions were all the rage, when the public were being mystified with the ghost in Charles Dickens' "Christmas Carol," and when many were puzzled to know how "Asmosdeus," or the "Bottle Imp," could be produced. A closer consideration, however, will show that although similar



Apparatus Arrangement for Spectral Effects.

*In the *Kinematograph & Lantern Weekly*.

optical principles are evolved, the introduction of kinematographic agencies offers much greater possibilities and alters the complexion of the whole matter. When we remember the vast number of really wonderful effects and changes that are possible to kinematographic science, it will not be thought extravagant if we predict a great future for kine-spectra displays, especially as the supplementary apparatus needed is by no means complicated or expensive.

Fascinating as were the effects of the displays above mentioned, they were at all times of a limited character. Under the old conditions, the "Bottle Imp," for instance, was troublesome to produce, owing to the limited facilities at hand. The figure impersonating the Imp had to be optically reduced in magnitude before being reflected to its allotted position upon the stage, a condition brought about by the interposition of a convex mirror. On the other hand, with the kinematograph suitable images of any desired magnitude can be directly produced, by adjusting the distance of the subject in relation to the camera lens when taking the picture or by varying the position of the kinematograph in relation to the mirror, *C.* Now let us take an example of what may be done under the improved conditions, as compared with the limited possibilities of old appliances. For this purpose we call to mind the poem entitled "The Curtain," descriptive of a young woman who has expressed a desire to look into the future of her life's history. According to her wish the wizard shows her progressive phases of her life to come. Each time the curtain is drawn aside she gains a knowledge of what is to be, but is as often disappointed, and finally wishes that her foolish desire had not been granted, a fact indicating the moral the piece is intended to teach. The subject is one admirably suited for kine-spectra treatment, and may be portrayed with powerful effect. Entering, and giving utterance to words adapted to the purpose, the young woman expresses her desire. The wizard (who is also a real personality upon the stage), motions her to gaze in a certain direction (the point at which the spectre is to be made manifest); the audience now see gradually shaping itself into form an aerial view in which living objects are present, depicting the first future phase of the girl's life. The real girl assumes to see the scene also, and acts according to her supposed feelings. Now the scene dissolves into space. Thus every phase of the girl's life in the future is shown, with its attendant effect upon the girl witnessing them.

Such effects of spectral projection have a peculiar value in that no indication of their origin is manifest, while that they are aerial scenes is demonstrated by the actors passing bodily through the images. Now it is obvious that such results could not possibly be produced other than by kinematographic assistance. Natural surroundings and groups of living beings as here presented being beyond the powers of any of the clever contrivances used in years gone by at the old Polytechnic.

Views of Roosevelt Dam

The official moving picture records of the United States Reclamation Service, depicting the construction and dedication of the new Roosevelt dam, near Phoenix, Arizona, were recently completed.

The scenes include many striking views of Col. Roosevelt in the midst of the strangely mixed population of the Salt River Valley, Arizona.

A Talk with Marcus Loew

"And you always picked out a pretty girl for the box office?"

"I always picked out the homeliest I could find. An ugly, middle-aged woman was what I tried to secure for every house, because the pretty girls spent too much time talking to the young fellows standing around. The ugly, middle-aged woman proved more honest and reliable."

"What did you do for music?"

"The music was taken care of by a combination—a lady piano player who could sing also. We did not have any committee of musical critics to pass on the execution and technique of our piano players. Anyone who could make a noise and sing would fill the bill. and I made it a practice to get the young ladies living near the theater to do this work when possible. They did not want much salary, either."

"And the operator?"

"We had to pay him a little real money, but not much at first. Today operators are making good wages, but three years ago they were plentiful and cheap. It took but little skill to operate a picture machine. It is different, now, however. Anyway, I reduced expenses to a minimum and kept them there."

"Found yourself a millionaire over night?"

"Well, it came fast, but not quite so quick as that. The growth of the motion picture business has been wonderful, all things considered. It never surprised me. I knew it was coming and was ready for everything that came along. We did no advertising, because I was afraid to incur the expense. Now things are different, and I have found out that advertising always pays. About four years ago I commenced introducing one vaudeville act in my program, because the better class of patrons demanded it, and I wished to please them. Our solitary performers used to have to do fourteen or fifteen turns every day, that was all."

"Did they live long?"

"Yes, some of them are working yet."

"Any trouble in securing people to work so hard?"

"Not the least bit. To tell the truth, one of the reasons I introduced vaudeville in our program was because so many performers were out of employment. I took pity on these idle artists and decided to help them out."

"Have they ever shown their gratitude for what you did?"

"You just take a look out there in our reception room and see that crowd of artists waiting for engagements, that is all!"

"Do you think that moving pictures have reached the limit of development?"

"Yes sir; I do, most decidedly. The manufacturers of films have exhausted their ingenuity and skill. The only thing I fear is that films will deteriorate and in a few years they will not be able to produce as good pictures as they are turning out now. I have followed the evolution of the moving picture from its infancy closely. When I started in business four years ago the pictures consisted of 150-foot films showing two subjects doing some little stunts, and a 300-foot film was the exception. Now the films run way over those figures and the pictures consist of complete plays, acted by a full cast of characters. I suppose that it costs about \$2,000 to produce the average film the American manufacturers are turning out today. Pathe's film of the 'Passion Play,' manufactured in Paris, cost \$50,000 to produce, and the

'Great Train Robbery, one of the best and most elaborate of our native films, cost \$10,000 to make.

"The film manufacturers have secured the services of the best actors and actresses that money can buy, the most competent stage managers and the cleverest authors. The moving picture company is rehearsed even more carefully than the regular dramatic company. Every line in the play is spoken at these rehearsals, just as if a big audience was present, and there is no salary too high for the film-makers to pay to get the actor or actress they want for the work."

"Who deserves the most credit for the development of the moving pictures?"

"The manufacturers; they have taken all kinds of chances and have invested large sums of money on speculation. Of course they have made money, and it has come fast, but they accepted great risks, and the glory of the achievements in the moving picture field belongs to them.

"It is strange, but when the lines of moving picture plays are spoken the artistic effect is invariably spoiled. The pictures without words are always more effective."

"Do the actors like moving picture work?"

"Of course they do. They miss the presence of an audience and instantaneous applause, but they are consoled by the knowledge that, while the actor in a regular theater has these inspirations, they have an infinitely greater audience to appeal to in the future. I have come to the conclusion, however, that we must give more vaudeville and less moving pictures on our programs to keep the splendid patronage our theaters have built up. We have solved the problem of providing a theatrical entertainment which is in reach of everyone's purse, and which will draw the best element of people.

"You may be surprised when I tell you that the class of people who go to the Lincoln Square, the Majestic Theater and the Royal now are much better in every way than the class of people who attend the high-priced vaudeville on Broadway. Our patrons represent the best elements in the community, our trade is a family trade, and we want to keep it that way.

"I insisted that patrons be treated with even more courtesy and politeness than they receive at first-class theaters by our employes. I made it a rule that all undesirable patrons be excluded from the theaters and that girls who did not behave themselves must be told the next time they applied for admission that the house was 'sold out.' Our auditoriums have always been well lighted and everything possible has been done to safeguard the morals of children. The result has been we have been wonderfully popular with nice people, and the bulk of our patronage consists of families, from baby to grandmother.

"When I took the lease of the Royal theater in Brooklyn I installed an Italian dramatic company there to build up a new reputation for the house, and lost considerable money the first five months. Every theater I have bought or leased has been a failure and given up by other managers, and let me tell you it takes some nerve to go into a theater that has cost some other man a fortune to run.

"The Royal used to be called Watson's Cozy Corner, and it had a bad name then. When the public had forgotten all about the old management and the tugh burlesque shows that were given there, I put in vaudeville and moving pictures, four acts and seven pictures.

The total receipts for the first day that I opened the doors amounted to 10 cents.

"I went to the one man in the audience and gave him back his dime. I was so ashamed and told him it was a dress rehearsal, but that he could stay if he chose to. He stayed and was so delighted with the show that he brought back a big crowd of people to see the performance the next day. My receipts for the second day were \$17. At the end of the first year I found that I had made a clean profit of \$60,000 out of the Royal theater. Most of our theaters are now making more money than this, but the Royal was our first big winner, and it proved that the majority of people want 10, 15 and 25-cent vaudeville, which is what we are giving them today.

"I had one price for all my acts when I first started in to give them vaudeville. I paid \$40 for a double act and \$20 for a single one. Then I reduced those prices to \$30 and \$15, but I found that if I were to maintain the standard maintained by the patrons I must pay more money for the acts, and we have gradually been paying more and more. We pay just as much for our acts today as any of the managers affiliated with the United States Booking Office do, and we often pay more. There is no price limit now for us, no salary too high. The act that receives \$1,000 a week is common these days."

"And business justifies these salaries?"

"Say, you don't think we would pay those prices if it didn't, do you?"

"What are the old performers doing?"

"Well, there is Sophie Tucker, who used to do sixteen turns a day for us. She did not have a chance to leave the theater to eat, and we had to buy her meals and send them in to her. That was charged to extraordinary expenses, but you can bet we did not stand for many items like that."

"Any graft in the Loew Consolidated Enterprises?"

"Any graft? I should say so, but we do all we can to prevent it. We employ the Pinkertons to do our secret service work. Want to see a report? I get one of these every day——"

He handed me a typewritten sheet which had the appearance of an affidavit in a law suit. The gum shoe man began by telling how he had gone to a certain theater and after looking around in front of the playhouse he approached the box office.

This Sherlock Holmes, after satisfying himself that the lady in the box office was all to the good, entered the theater and sized up the manager-ticket taker, as follows:

"He was talking to another young man standing nearby when I entered, but he did not make any attempt to put his hand over the box and grab my tickets."

The Pinkerton detective seemed to be greatly disappointed that the doorman did not try to steal. He wrote about the matter as if he was decidedly aggrieved and had expected to find that the doorman was a thief. He almost apologized for not proving him a thief. It was interesting, this report, but it furnished much food for reflection.

"With thirty detached theaters scattered all over the city our secret service is absolutely necessary," explained Mr. Loew.

"Of course, I am always glad to know that our employes are honest, but we take no chances. One of the reasons why I have succeeded in this business is because I have never thought that I knew all about it. I am always willing to learn, always trying to."—*New York Review*.

The Place with the Gold Pillars

Horne's Nickelin Theater, 423 S. Spring street, is one of the popular motion picture theaters of Los Angeles. Los Angeles is a town of motion picture theaters—they are said to outnumber the churches, school-houses and saloons combined—so to be popular means that you must be a little different and a little better than the rest. Horne's "Nickelin" is all of that. It combines several features that are scarcely duplicated anywhere else in the country.

In the first place Horne's show is devoted to pictures exclusively; there are no vaudeville stunts, nor illustrated songs. The only music is that which accompanies the films. Who ever heard before of a motion picture show without illustrated songs? It sounds like a circus with the parade left out. But that is what makes Horne's place "different," and his patrons seem to like it.

The program consists of three reels *all* second run—another distinctive feature. Every film is thus fresh and up-to-date. They are run through the machine with only a slight pause in between, and *no* intermission. It is a continuous performance, lasting from 10:30 A. M. to 11:00 P. M. The work is done by two machines with two operators in attendance *all* the time. A third machine is kept in readiness in case of accident. The two "busy" machines bear the brand of Nicholas Power; the auxiliary machine is an Edison.

Now we come to the rarest feature of all. The screen is neither canvas, white-wash, mirror, or patent paint. It is a piece of white satin! What do you know about that? It is Mr. Horne's own invention, and he has kept it a secret up till now. People have always wondered what gave Horne's pictures a texture so smooth and exquisite. The dry goods stores of Los Angeles will do a big business when Horne's competitors get onto it.

Horne's theater seats 350 people. It is not such a large place, as motion picture theaters go nowadays, but like many nice little things it cost a good deal of money. A glance at the sumptuous exterior will give an indication of the style in which it has all been carried out. The architecture is Moorish and those pillars in front are of solid 22-karat gold—at least they seem to be. It is known as "The place with the gold pillars." It was built in 1908; the house has a 25-foot frontage and a depth of 120 feet; the admission price is five cents; the place keeps 10 employees busy; there are seven large fans and a cooling apparatus to entice pedestrians out of the California heat; and at night some 350 incandescent lamps blaze a welcome. Those are some of the dry facts about a very live proposition.

The "Nickelin" is a favorite with everybody, especially with theatrical folk. Members of the Biograph stock company make it their own particular haunt. What Mr. Horne knows about the Biograph players would fill the *Dramatic Mirror* for several issues. All who have ever met Manager W. T. Horne know just why his place is what it is.

New York Authorities Employ Films

That the people of New York State may become more intimately acquainted with the detailed workings of the institutions which they support through the tax money, the authorities at Albany are having moving picture films made showing life in state homes,

farm schools, reformatories, prisons and industrial plants. These films are to be exhibited free at coming State fairs, and doubtless will attract much attention.

The scheme illustrates the varied ways in which the cinematograph may be put to use as a public edu-



Horne's Big Show, Los Angeles.

cator. The motion picture machine, however, catches details with unexcelled reality; it tells more in ten minutes than the pen can describe in ten columns, and what is more to the point, in such a way as to catch, hold and retain the interest of the spectator. The eye is less likely to weary of pictures than of words.

Perhaps a few years hence the campaign orator will be accompanied by moving picture machines which will illustrate his arguments as he delivers them by word of mouth—and possibly with more telling effect than may now be imagined.

Picture Shows to Boost Dubuque

A commercial organization of Dubuque, Iowa, is completing arrangements for a "Know Dubuque" campaign.

Realizing that the first essential in the movement for a greater city is to inform the "home folks" concerning their own town, the committee interviewed the managers of motion picture theaters and asked them if they would throw on the screen slides presenting facts about Dubuque, and scenes in and about the city. The managers, delighted with the suggestion, replied that they would be glad to "Do it for Dubuque."

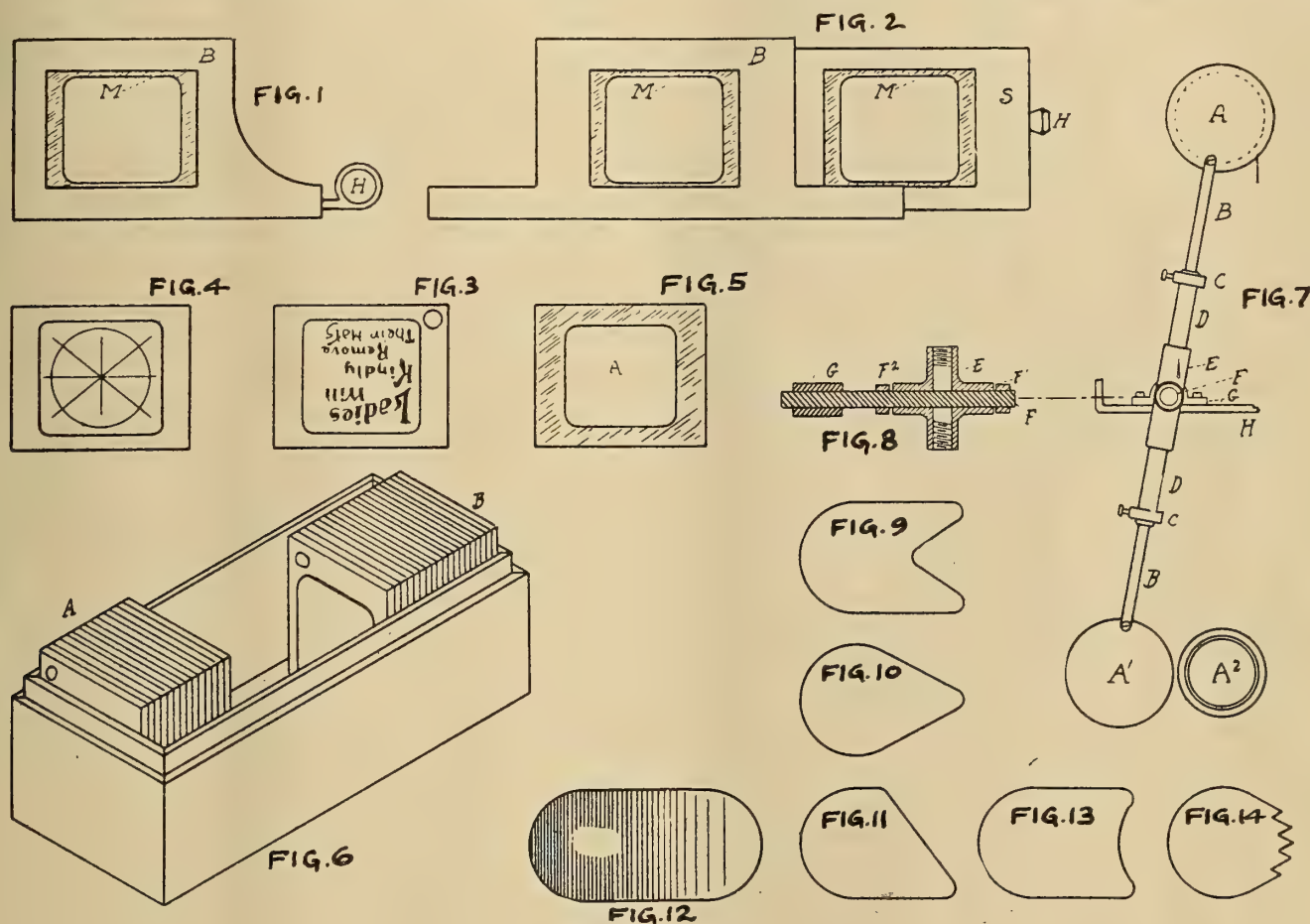
"Kinks" in Stereopticon Handling

By T. Stanley Curtis*

A POPULAR form of slide carrier with dissolving stereopticons is that shown in Fig. 1. This carrier is quickly and easily manipulated, and it holds the slide in register as perfectly as any other form of carrier. The mat or mask on a slide is generally very inaccurate, as is shown when one slide is being dissolved into another. This applies more to the low-priced slides used for illustrated songs, etc. The inaccuracy is not exactly in the mat itself but in the careless method of binding the mat between slide and cover glass. It is practically impossible to perfectly register these slides on the screen without the

manipulating the various adjustments on the upper stereopticon the two pictures may readily be brought into perfect register.

Most slides are marked with a spot or thumb mark in the lower left-hand corner when slide is held up-right and facing the operator. For some unaccountable reason a few manufacturers place the spot in a different position. This is extremely confusing, especially when the operator is handed a complete set of slides at the last moment, when he does not have time to look them over. The professional exhibitor would find it to his advantage to mark each of his



Some Handy Things for Stereopticon Operating.

use of a supplementary mask in the slide carrier. Such a mask is easily made and fitted into any carrier. The opening A, Fig. 5, should be made about 1-16 inch smaller than that of any of the slides to be used. Two of these masks are finished up to exactly the same size and one is fitted into each slide carrier.

Fig. 4 shows a very convenient registering slide. The circle and crossing lines are scratched on two pieces of gelatine, care being taken to see that the two slides are exactly alike. Each gelatine is bound between two cover glasses. One of these slides may be dropped into each of the slide carriers, and by

slides in the manner shown in Fig. 3 with a small white spot or star easily seen in the dim light.

The sketch, Fig. 6, illustrates a handy box which combines a carrying case and slide holder in one. The length of the box will be governed by the number of slides to be carried. It should be long enough to hold the entire number of slides with a piece of straw board between each. The box should be 4 inches in width and 3¼ inches in height. The slides are placed with their longer dimension across the box in packing them and a piece of straw board goes between each one and its neighbor. When ready for exhibition, the straw board packing is removed

*From "The Dissolving Stereopticon" in *American Photography*.

and the slides are stood upright, as shown in Fig. 6. At the beginning of the exhibition the slides are placed in the position shown at *B*, Fig. 6,—that is, at the near side of the right-hand end. As each slide is shown, it is placed on the other side of the box at the left-hand end, as shown at *A*, Fig. 6. In case the slides which have not been shown should fall over against those which have been used, no confusion can result as the two lots of slides are on opposite sides of the box and the difference may be readily detected. The writer prefers this method of holding the slides to that of the old partitioned slide box, which is extremely slow at best. These little points, however, are more or less a matter of individual preference, and each operator will have his own particular way of doing things. The writer does not intend to tell anybody his business, but merely offers these suggestions for the benefit of those who are either inexperienced or dissatisfied with the methods they are employing at present.

Fig. 2 shows a very handy carrier for single stereopticon work. Where the current used will not exceed 25 amperes, the wooden carrier is very satisfactory. However, when a stereopticon is used in connection with a moving-picture machine, the slide carrier will frequently char if heavy current is used. In this case the all-metal carrier is an acquisition. Some trouble may be experienced with cheap wooden carriers warping or swelling in damp weather. Probably the most effective remedy for this trouble is to rub soapstone well into the wood where friction comes. It is desirable to use the metal mask in the double carrier as well as the single one. The slides are then neatly framed, and those having a full opening are invariably of a uniform size. When purchased, these carriers do not, as a rule, have a handle on them. It is a simple matter to place one in position as shown at *H*, Fig. 2.

A simple and easily constructed dissolver is shown in Fig. 7. Fig. 8 gives a side elevation of action in cross-section. The shutters *A* and *A'* are carried on either end of a supporting rod which is pivoted at the center. The method of constructing the action will be readily understood on referring to Fig. 8, in which *E* is a four-way brass pipe coupling. The $\frac{1}{8}$ -inch pipe-size is just right. A 5-16-inch drill is run through two arms of the coupling, while the threads are left in the remaining arms to receive the short pieces of $\frac{1}{8}$ -inch brass pipe *D* and *D'*. A piece of 5-16-inch steel rod is slipped through the coupling and is fitted with short collars *F'* and *F2*. The coupling should be a good fit on the rod without being loose. The other end of the rod *F* is secured to the cross-piece *H* on the front of the stereopticon by means of a strap *G*.

The collars *C* and *C'* should be fitted to the ends of tubing *D* and *D'*, as shown at Fig. 7. These collars are to receive small milled head set screws by means of which to clamp the 3-16-inch rods *B* and *B'* which carry the shutters at their extremities. The tubes *D* and *D'* should be cleared with a 3-16-inch drill so that the rods will slide freely inside them.

The action of the dissolver will be readily understood without lengthy explanation. By moving the supporting rods on the pivot one objective lens will be slowly covered while the other is uncovered. Of course, this simple arrangement will not give the beautiful effects which would be obtained with the iris diaphragm dissolver, although its action is very

pleasing, to say the least. Figs. 9 to 14 show various forms of shutters which may be employed on this dissolver. That shown in Fig. 12 has given the writer excellent results, and its action is about as near to the iris as any form he has ever seen. This shutter consists of a piece of mica on which lines have been scratched across, as shown in Fig. 12. When this is passed in front of the lens, the result is a gradual fading away of the light with very little ghost showing.

Crazed by Indian Actors

Crazed by fright when a troupe of moving picture actors, dressed as Indians and cowboys, with knives and guns, boarded a car on which he was a passenger at Garvanza, Cal., F. Budrattis, believed to be a young jeweler recently arrived from New York, began to throw his money away and call for help.

A motorman on Monrovia car 624, on which the young man was a passenger, overpowered him before he did any harm, and on reaching Los Angeles turned him over to Patrolman Hollowell at Second and Main streets. Hollowell took the man to the receiving hospital, where it required the combined efforts of six men to chain him to a cot.

Budrattis, who was well dressed, had a quantity of diamonds and rings wrapped in tissue paper in his pockets. The street car men think he threw more than \$50 away in the vicinity of the Garvanza Inn before they stopped him.

The young man is in a serious condition in the receiving hospital. The surgeons believe the painted "Indians" and "cowboys" in chaps literally frightened him out of his wits.

He boarded the street car at Eagle Rock and spoke pleasantly to the motorman and conductor as he paid his fare.

"This is a fine country you have out here," he said. "I am just in from New York. Thought it was wild and woolly out here." He seemed sane and intelligent and conversed along rational lines. At Garvanza Inn a troop of moving picture actors swarmed aboard the car. They were dressed in vivid wild west style and guns and knives protruded from their belts. One of them emitted a war whoop to amuse a crowd of children gathered about the car to witness their departure.

The New Yorker, who had been looking at them wild eyed, clenching the sides of his seat with his hands, suddenly leaped to his feet as the "Indian" yelled. With a cry of terror he ran to the end of the car and began emptying his pockets of money.

"This is the most peculiar case which has ever come to our notice," said Police Surgeon C. A. Wright in the receiving hospital. "The man has literally been scared out of his wits. We will give him the best of care and with plenty of sleep he may recover from his shock. It is doubtful, however, as his nervous system appears to have been run down by overwork. He is evidently a tourist who has come here for a rest."

Film Lecture for Church People

A moving-picture show depicting the life of Moses was given at the United Hebrew Congregation church, St. Louis, Mo., April 16, by Doctor Henry J. Messing of the congregation.

Doctor Messing declares the teaching of biblical history by moving pictures is most effective.

The Photoplaywright's Earnings

By "The Hermit"

ONLY the Licensed manufacturers use the public print extensively to advertise for moving picture scenarios. But the Independents declare in their private form sheets and elsewhere that they, too, "will pay from \$10 to \$100 for motion picture plays," so that the uninitiated are ready to believe that the photoplaywright's is an easy road to fortune. Recently the Lubin Manufacturing Company altered its advertisements to read from \$10 to \$40, and, in the case of this company, the average price paid for moving picture scripts is about \$25. But without any doubt the normal rate is rather below than above \$15. In only one instance has the top sum, the \$100 which each novice so confidently expects for his first manuscript, been paid.

When the Edison company arranged with Madame Pilar Morin, the actress who can hold an audience for an entire evening in the thrall of her pantomime, to face one of their cameras with her unique company, a number of scripts were submitted to her from which to select that which might be used as the basis for the production. She chose one, and the author was informed and asked to name his price. This writer was that *rara avis*, the literary worker who is able to form a just estimate of the value of his own work, and he asked \$100. Since this was an unknown figure, the Edison company naturally enough refused it, and requested the actress to examine the scenarios again. But Madame Morin had made up her mind and she refused to change it. "It must be that play," she said, "or none." So perforce the Edison company set a mark which has not since been touched.

Several of the companies, and in this the Edison has also been the leader, have negotiated with well known magazine fiction writers to provide scenarios. At one time in last June three companies were endeavoring to come to terms with Roy Norton, and many lesser writers received invitations to submit photoplays. So it is quite evident that the manufacturers really wish good plays, and, in return, expect to pay good prices. But still there is no standard by which the scenario editors can gauge the sum to be paid the playwright for his work. The number of thrills to a reel seems no criterion, nor does the number of laughs, nor the expense of production, in fact, the varying prices offered for plays seem without rhyme or reason.

"The Road to Richmond," a splendid scenic drama, which provided good proportions of love and danger, entailed an enormous company, and required the burning of a long wooden bridge. The properties alone cost at least \$200. Emmet Campbell Hall, the author, received \$5 for the scenario. And the Selig Polyscope Company scored a winner with the play. For a 10-scene comedy, "The Unmailed Letter," Selig paid the writer twice as much, and for a 34-scene drama, "A Crucial Test," the same amount. But the author of "The Road to Richmond" fared better in the end than the writer who received twice as much originally, for the success of the war play gave a

prestige which prejudices the Selig company in Hall's favor. Hall has been very successful with his moving picture scripts, and, as he is a prolific writer, his receipts are large. During the early part of April he sold eight scenarios for a total a trifle over \$100.

Though individual experiences will always vary, the Edison and the Lubin companies in most instances, seem to pay best of all. The former paid \$15 the other day, for an 11-scene comedy, and the latter, \$20 for a 31-scene drama, and the same amount for a 16-scene drama. These prices are probably slightly below the average. The standard of the Vitagraph company seems high, and its pays correspondingly high prices. A good comedy has been known to bring \$40 and very few of this company's checks are below \$25. For comedy subjects providing the minimum of exaggeration for the maximum of fun, the Essanay company will pay top-notch prices; even \$50 is not considered too much for a really original and truly laughable comedy. In its desire to procure good comedies and dramas, the Biograph company is not far behind these concerns. Its payments seldom rise above \$25 however, and \$15 is the usual amount.

Pathé Frères have hardly been buying long enough in America to have their customs become established and known to writers. One writer who sold them two scripts recently received \$10 for each. The Kalem Company has never been a frequent purchaser and its rate is not high. Of the Independent companies, little need be said. Thanhouser paid \$3.50 for a full-fledged scenario, and the Eclair company paid only a little more for a drama which ran a full reel. The Independent Moving Pictures Company pays better than this, but seldom more than \$10.

While most of the companies prefer that the scenario be worked out, and a few more for an elaborate manuscript, most will pay for a good idea, even if it be incorporated in an impossible photoplay. This used to be the practice with many of the leading companies; but more and more the scenarios editors are turning toward the play which is ready to be turned over to the producer. Pathé Frères paid within the past month a fair-sized amount to a novice whose first script was entirely unavailable. But at the bottom there was an idea which in capable hands offered an opportunity for the development of an excellent play. The art of the moving picture is so limited by the restrictions which are imposed by the methods of reproduction that ideas are scarce. The fiction writer may reveal the thoughts, speeches and actions of his book people, and the dramatist relies on clever speeches to augment every effect at which he aims, but the photoplaywright must tell everything through the actions of a few persons, and the smallest detail of each scene must be possible of vivid visualization. And when the present confusion in motion picture circles is at an end, the manufacturers will realize that this art is the most difficult of all, and the phrase, "\$10 to \$100 for motion picture plays," will not be a wholly idle promise.

Picture Show Difficulties in New York

There is much agitation now going on in New York City relative to the bad conditions surrounding motion picture shows. John Collier, secretary of the National Board of Censorship, attributes many of the evils to a lack of satisfactory municipal regulations.

"It is just there," Mr. Collier said, "that the trouble with New York moving picture shows comes in. A house seating less than 300 people ranks as a 'place of assemblage.' The law under which it is licensed by the Mayor's bureau is that under which strolling jugglers and minstrels were licensed formerly. The fee is \$25 a year. The regulations are practically none, and what few there are are diffused through six city departments. I myself after long study do not know what the Fire Department, and the Health Department, and the Building, and Water Supply, and Police Departments really require.

"If I had to know in any one case, I'd have to beg as a privilege from some clerk that he look the matter up for me. My success in finding out would rest upon his disposition to really make the search through a great mass of rules, all subject to overnight changes by the department heads making them.

"Obviously, since a house, when it puts in over 300 seats, has its license jumped from \$25 to \$500 a year and comes under all the drastic theatrical regulations, it is not inclined to make the change. When a proprietor goes in for seven-foot areaways behind the last row of seats, and asbestos curtains, and fireproof construction, he has to have a large box-office business.

"Under the present law, a moving-picture house must keep under 300 or go above 1,500. There is no intermediate possibility. That is sadly wrong, and the result is that the city has 700 moving-picture licenses out, most of them being for small, unventilated, dirty rooms. Boston, with efficient legislation on the subject, has only thirty moving-picture houses, all of them commodious, well ventilated, and giving performances of a high quality.

"Here a manager cannot afford to spend much money fixing up a place to seat 299 persons. He can't give much of a performance, for his income depends upon completing a programme rapidly and filling the house again and again through an evening.

"And there is another serious trouble. The Mayor's license ranks not as property, as does a theatrical license secured through the Police Department. It is regarded as a privilege, and is revokable whenever the Mayor may choose to terminate it. In such a case the moving-picture man has no recourse to the courts.

"Now, when his living depends upon his license, the license is to him property of a very real nature. Either he should have protection from the courts or the theatrical competitors, who operate under the other kind of license, should be without it equally with him.

"We regard these moving-picture problems as fundamental. All questions of individual morals and individual betterments will be easily handled once we accomplish these reforms.

"We do not fear the small, squalid house, if only we can make it possible for houses seating 600 to 700 persons to open. The managers would rather give one audience of 700 a good performance lasting an hour or more, and turn them out satisfied than to give

two audiences of 299 persons a curtailed show that would send them away in an unfriendly mood."

Films in United Kingdom

Consul General John L. Griffiths, London, reports that there are no official returns showing the imports of cinematograph films into the United Kingdom, but it is stated that from January 1, 1911, separate statistics will be preserved, giving the values and countries of origin. Those conversant with the business of picture shows state that the large majority of cinematograph films is imported from the United States, the amount varying from 60 to 75 per cent. The other countries, in order of importance, are Italy, France, and Sweden.

Cinematograph theaters have proved so popular in Great Britain and so remunerative, especially to the pioneers, that every town of any size has one or more of the "picture palaces." Indeed, in the suburbs of London, where the population is congested, there are often three to five of these theaters in the same street. The customary program consists of six to eight pictures, and the charges for admission range from 6 to 50 cents.

Pictures for School Houses

The giving of picture shows of an hour's duration every evening in alternate public school houses under the direction of the board of education is an idea that was presented to the Kansas City school board by Alderman C. A. Burton.

"As a member of the council committee that has been investigating the picture show houses," said Alderman Burton, "I have reached the conclusion that, if we are to keep school children from attending them, we must provide something of the kind under the direction of the school board. The pictures displayed at these public places are unfit for the eyes of children, but they can be weaned away from them by the giving of picture exhibitions in the schools. Subjects both interesting and along the lines of education can be leased from film exchanges at a small cost, and the only expense would be a movable apparatus from which they could be displayed."

Films Aid Justice

Motion picture views taken during the champagne riots in France of April 12 are proving useful adjuncts to justice. The public prosecutor at Rheims had several views displayed recently before eye witnesses of the riots with the result that many of the participants were recognized. Warrants have been issued against persons who in the pictures are shown to have insulted the army, as well as against many who participated in rioting.

Biograph Notes

The Biograph company after a sojourn of several months in southern California, where they have done some of the best work of their career, will leave for the home studio at New York City on May 21.

Margaret Loveridge, a former member of the Burbank stock company at Los Angeles, has joined the forces of the Biograph company.

Recent Films Reviewed

THE JUSTICE OF CLAUDIUS.—Pathé. The principal interest of this film lies in the remarkably fine settings. It is a Roman subject and the era is pictured with breadth and completeness. The depth of the settings is unusual and they are arranged with much art. The illusion is quite convincing. The story is rather artificial and certainly distasteful. Melusina's passion for Manus is too monstrous to win sympathy. Melusina's ending was very impressive, the producer cleverly suggesting the horror of it without presenting the ghastly details. The actress of Melusina brought splendid physical endowments to the role, creating a vivid picture of that scarlet queen.

THE CHIEF'S DAUGHTER.—Biograph. Over-acting spoils this piece in several places. There is an amount of emotional pressure that the situations do not warrant. Too much of that agitated face business and the "effective" pause—two Biograph expedients that are sometimes a virtue and sometimes a vice. They are not used here with good taste. The story is a dramatic one and would have created a good impression if the producer had refrained from forcing it. The Indian squaws chasing the philandering hero like a pack of Nemeses provides a novel and effective ending. The hero marred it, however, by his almost hysterical terror. There was no sense in his falling down so often. The scenery is very picturesque and the photography bright and clear.

WINSOR MCKAY.—Vitagraph. That Winsor McKay undertook the stupendous task of drawing a motographic series of pictures numbering 4,000 is almost unbelievable; but here we have them and there seems to be no other explanation for the unique performance. It is a delightful film, stirring just as much amusement as it does wonder. Everybody should see it. Little Nemo is there with all his attendant sprites and their stunts are vastly entertaining. It looks like the Sunday comic supplement come to life. The effort is entirely successful and reflects credit on all concerned.

THE ATONEMENT OF THAIS.—Gaumont. An art film of the first water. There is poetry in it and spiritual suggestion. The production is artistic in all points, coloring, mounting, and sequence of events. The action moves with a measured dignity with an effect somewhat like that of music. Deliberate and dignified acting adds to this impression. The part of Thais was played in beautiful style by an actress of undoubted superiority. Thais' penitence had an elevated simplicity such as French pantomime seldom shows. No frenzied abasement and sweeping of arms, almost no gestures at all—yet she fastened the attention and held it spellbound. The death scene was consummated in perfect taste, the faintly-glowing halo just hinting at an apotheosis; none of the customary Little Eva effects. The poetry and artistic restraint of the film place it on a high pinnacle.

ITALIAN COAST SCENES.—Gaumont. Remarkably clear steady photography gives this film value aside from the subject, which is a scenic, also good. The scenes have been taken at a distance, yet every detail

stands out sharp and clear as if through a telephoto lens. The little Italian towns nestling up against craggy headlands with waves rolling up almost to the cottage doors form a series of pretty pictures.

STRIKE AT THE MINES.—Edison. A rambling story not very connected nor very clear. Its heart is in the right place, however, and the effect is pleasing. The hero part was rendered in a straightforward and manly way, and so was that of the sub-hero. With two such admirable and thoroughly plausible heroes no wonder the film is pleasing! The "mob" scenes are handled with extreme skill, both as to characterization and group management. They act with a collective spirit that is convincing. The settings display a great amount of care with respect to realistic detail. Altogether the film is very life-like.

THE FALL OF TROY.—Itala. A most pretentious production—probably such a huge and difficult one has never been undertaken before. Being so large it could scarcely be perfect in all details, and several jarring notes are struck; but on the whole the effect is impressive and even awe-inspiring. Scene after scene of vast dimensions and great pictorial beauty are unrolled before the spectator's gaze and the drama takes on truly epical proportions. As an illustration of Homer's Iliad it is entirely worthy. Of course much has been omitted, but the main story is given from beginning to end with perfect clarity. The Paris and Helen theme is skillfully interwoven with the larger war drama and gives a specific and human touch to what would otherwise be a mere spectacle. The final scenes are truly wonderful with a lurid beauty and suggestion of colossal destruction. The spectator's eyes are riveted while he breathes forth exclamation marks. The film reflects vast credit upon Itala for the magnitude of the subject and its highly artistic execution. It will be remembered as one of the greatest films in motion picture history.

COCO.—Pathé. A monkey actor who has little difficulty in arousing as much laughter as a Broadway comedian. He is a cute little fellow and his stunts provide evidence in favor of the Darwinian theory. The film is decidedly worth seeing.

EASTER BABIES.—Vitagraph. A cute little Easter subject with something of the flavor of "Consuming Love," the Kate Greenaway success. The little tots please the grown-ups and act remarkably well considering their tiny years. The film has humor in it, and is in all ways delicate and pleasing.

THE HAUNTED SENTINEL TOWER.—Edison. Some strikingly picturesque scenes and a romantic melodrama give this film a strong appeal. The action is decidedly dramatic, creating much excitement. Where the husband attempts to extort a confession from the wife by various subterfuges, the interest of the audience is whetted to a fine point. It is an effective scene, admirably played by Miss Trunnelle. The Morro Castle scenery is rich in pictorial qualities of which the camera man has taken every advantage. The photography is the best that Edison has shown

us in a long while. This first Cuban release gives promise that Edison will more than repeat its former successes in that sunny land.

ROBERT THE SILENT.—Pathé. Some graceful dances by a beautiful girl add pleasure and novelty to this film. She is evidently a professional, as every move is full of charm and practised skill. Her dances are nicely woven into a drama that is appropriately romantic and has an ending of considerable power tending toward the melodramatic. The production is of an historical nature, showing some pleasing scenes. The film is colored.

MADAME REX.—Biograph. A stagy piece worked up with many Biograph tricks that make it fairly convincing. There is an effort to show a French period of the early nineteenth century that is not entirely successful, but commendable in that it adds a pictorial quality to the scenes. The minute Biograph actors get "costumes" on they act self-conscious—that is the principal difficulty with the film. Two girls in the role of convent misses gave an animated performance, however, that was delicious. This is the best part of the film and makes the whole worth seeing.

THE TWO FATHERS.—Lubin. Several dramatic and well-acted scenes give power to this drama. The climax was beautifully done, the heroine quite naturally resenting the interposition of her real father and seeking the protective arms of the man whom she had always regarded as her father. There were none of those long lost child instinctive recognition effects which have become conventional in such cases. It would have been very easy for the producer to end the film right there on the old conventional throb. But the Lubin Monday producer is above such cheap tricks, and he carried the scene through to its logical conclusion. The happy ending of the next scene was apparently tacked on against his will as it dangled considerably and failed to explain much. The daughter's change of attitude seemed too abrupt, and the foster father's financial difficulties still lacked a settlement. Mr. Johnson gave an artistic and dignified performance; Miss Lawrence played second fiddle with nice skill. The production is worthy and the play worth while.

A CARD OF INTRODUCTION.—Edison. A cardinal rule of the drama states that a playwright must not mystify or keep secrets from his audience. Like all general rules, however, it needs to be broken on occasion, and here is one of the occasions. The joke would have been immensely more effective if it had not been explained in advance. Who, in telling a story, would give away the point first? We all know better than that. But the editor of this film, hide-bound by an old rule, saw fit to insert a sub-title making that very blunder. The film consequently falls flat and the whole effect is marred, not to say ruined. The material presentation is adequate, and our old friend Bumpions comports himself in the usual way.

LOST YEARS.—Gaumont. A subject none too pleasant, but acted with exceptional skill. Every part is played by an artist and the ensemble is perfect. The leading role is taken with a power and mastery that would excite admiration on the legitimate stage. It is French acting of the very best type, which is super-

lative praise. The production has an artistic merit equal to the acting. It is a modern family drama, and the atmosphere of wealth and breeding is skilfully suggested. All connoisseurs of the photoplay should visit the film in order to see what *can* be done.

AN ORPHAN'S PLIGHT.—Essanay. Quite an old-fashioned type of piece, reminding one of an Alger book. The characters are terribly good or terribly bad, and it is all rather childish. To be complete, the picture should have shown us the wicked step-mother burning in hades, or something like that. It's scarcely moral to leave her enjoying the insurance money with such devilish zest. The explosion that killed off her husband was certainly accommodating. The star part is taken by a young lady who strives earnestly all the time and achieves some success. The film is not likely to overwhelm Essanay with laurels.

IN KWANG TUNG PROVINCE, CHINA.—Eclipse. Not as picturesque as we expect to find China. The camera man has confined himself principally to scenes which show the effect of occidental influence upon China. This is all interesting enough, but one would scarcely travel to China to see such things. The film will disappoint those who expect to see something bizarre and oriental.

SOLVING THE SERVANT PROBLEM.—Eclipse. Rather funny, though the actors are not nearly as funny as they aim to be. The idea is not bad, and the trick features please.

THE SHERIFF'S CHUM.—Essanay. There is a resemblance between this release and another Essanay "A Sin Unpardonable," but this one lacks the stark simplicity that made the other so strong. It is an interesting drama, though, well presented and well acted. The pantomime between the wife and her admirer was very expressive. The scene where the hero went into the hut of the desperado and brought him out hand-cuffed without any fuss or ado, was also impressive, speaking volumes for the hero's nerve and perfect confidence. One expected to see the scene played in a "Tracy's last stand" manner, but the spirit of restraint was even more effective. From a dramatic standpoint the scene was also effective, as the absence of violence served to heighten the struggle in the last scene. The last scene made a strong climax, being enacted with great energy and earnestness. The fight was ever so much better handled than the similar fight in "A Sin Unpardonable." It is a Western subject and the action is violent, but one would hesitate to call it melodrama. It is too convincing and downright human for that. It shows life under circumstances in which violent conduct is justifiable.

A KNIGHT OF THE ROAD.—Biograph. One of O. Henry's stories cleverly westernized. The plot is dramatic with a capital touch of humor at the end. The tramp element is novel and the excellent type characterizations afford striking proof of the Biograph stock company's versatility. The climactic scene is rushed through too fast, thereby losing effect; otherwise the piece is presented in good style.

THE WINNING OF THE STEPCHILDREN.—Vitagraph. A human little drama such as might really happen. The position and problems of a second wife are doubt-

less much like those herein presented. The second wife was apparently compelled to wear one of the first wife's dresses, judging by the style and fit. The children are the best part. Home atmosphere is well suggested and the acting is characterized by naturalness.

THE MOTHER.—Selig. The preliminary scenes of this drama are so very realistic and raise such painful, albeit salutary, emotions, that the drama should have taken its logical course and ended in the tragedy foreshadowed. As such it would have offered a terrific moral lesson, and proved one of the memorable films of all time. The criminal's refusal to bring disgrace upon his mother by admitting their relationship afforded a sufficient touch of heroism to mitigate the degradation and shame of the painful situation. When one considers the tremendous moral effect such a picture would have had on the millions who viewed it, one feels that the Selig producer did something almost criminal when he tacked on a trashy ending that reversed and destroyed the moral argument of the introductory scenes. As the film stands it is positively immoral. It casts doubt upon American justice and teaches that an innocent man can be sent to the gallows just as easy as not. It shows the state in an act of crime that was only averted by luck. It casts a sentimental halo around men whom the law has condemned. If such a film is not immoral, what is? Obscene and suggestive films are not nearly as dangerous. That the piece is convincingly presented and impressively acted, only adds to its reprehensible effect. The Selig company had the elements of a great moral film in their hands, but they sacrificed it all for the sake of conventional claptrap. It is truly regrettable.

BOIL YOUR WATER.—Pathé. A film of great value. It places a drop of water under the microscope and shows us a new world. The sight is wonderful and disquieting as we realize how many enemies we have which are unseen. The film has high scientific value, and a philosophic value as well, for this picture of the cosmos reflected in a drop of water is conducive to serious thought. How much more would we see perhaps if the drop had been magnified eighty thousand times instead of forty, and when would we come to the end? Is this series of wriggling atoms infinite? The little things we see here are doubtless composed of things littler, and they of things still smaller. Where is the end? The vista is overwhelming. Too much admiration cannot be expressed for the neat and highly interesting way in which Pathe has presented the subject. It has an interest that is consecutive and almost dramatic.

MARY LONG AND SAMMY SHORT.—Pathé. As a sample of execrable taste behold this reel of film. The first subject gives a glimpse of the Italian Camorra—topical and interesting. The second subject is "Boil Your Water," one of the finest scientific films ever released—a film that is bound to win respect for the motion picture in quarters that have hitherto been unfriendly. Then to cap the climax comes "Mary Long and Sammy Short," a grotesque comic that is exceedingly coarse and vulgar. It is enough to offend any person of refinement and will promptly estrange all the friends which "Boil Your Water" may have made. Pathé invites the world to come and see "the greatest

film ever released for the public good," adding that it is "a chance to get back at the critics," and then tacks on this "Mary Long" thing which embodies in quintessential form the kind of vulgarity and horseplay which has been the basis of so many motion picture attacks. Verily the right hand knoweth not what the left hand doeth.

TURNED TO THE WALL.—Edison. Considering the various ramifications and sub-plots of this Charles Reade story, the Edison company has managed to present it very well. The interest is scattered considerably—too much for the best photoplay effect—but the various plots and motives come together at the end for a dramatic and nicely balanced climax. One wonders how the hero got into his uncle's mansion unnoticed and what his purpose was there; also why on earth he was allowed to tear up a pretty chapel and make a blacksmith shop of it; also why the envious workmen, after causing the hero's discharge, should still have pursued him so vindictively. These points are doubtless explained by the novel. That is the trouble with adaptations: the adapter can never quite put himself in the place of his audience, the majority of whom are liable to be totally unfamiliar with the original story. It can be said of this adaptation, however, that it is comparatively free from such defects, inasmuch as the main issues are clear. The acting is first class and the settings of Edisonian adequacy.

IN OLD FLORIDA.—Kalem. An old old plot, treated conventionally, without a single point of novelty. The settings are good and the historical atmosphere pleasing. The acting is conventional and overwrought at the climaxes. Miss Gauntier performed with considerable spirit, but her conception was too imperious, thereby depriving the character of the sympathy which an audience is prone to give a tyrant-driven daughter.

HELPING HIM OUT.—Lubin. An amusing farce, well put together. It is exaggerated of course, but not inadmissably so, except in one point: the family are rude to the unfavored suitor in a way that would never pass in real life. They are insulting. The point is crudely emphasized. Later the hero keeps his hat on in the parlor: another bit of impoliteness. Lubin seems to forget that the stage *should* be a school of manners.

HIS BEST GIRL'S LITTLE BROTHER.—Selig. A rough-house comic creating considerable laughter. It is far from refined but will doubtless please many photoplay patrons. It is humor of the Peck's Bad Boy type.

THE COWBOY AND THE SHREW.—Selig. A lively cowboy comedy enacted with great spirit. Much amusement results. The photography could be improved.

HOW SPRIGGINS TOOK LODGERS.—Edison. With apparently the best of intentions on the part of actors and producer this comedy fails to be funny. There is much time frittered away on unimportant details, and the points are not put across very effectively. The best scene is that in the railway compartment; the action here is good, though lacking development, and

the setting is startlingly good. The settings are all good, as is usually the case with Edison pictures. One would readily consent to a lesser degree of perfection in the settings providing the dramatic action received a proportionate improvement. The photography is exceptionally clear and bright. This quality has appeared in several recent Edisons and doubtless indicates a change in the photographic process which used to produce so many drab effects.

THE HOYDEN.—Lubin. A nice comedy with some effective situations and a pleasing romance. The hero's love for the heroine ripened with considerable swiftness, but such things are allowable on the stage. Miss Lawrence is afforded opportunity to comport herself as a tomboy cut-up in some scenes and as a dignified young lady in others. In both roles she proves equally pleasing.

HIS MOTHER'S SCARF.—Biograph. This drama shows much of that forced emotionalism which is the Biograph vice, the actors endeavoring to express feeling by an excess of facial and bodily movement which in real life would lead to a suspicion of epilepsy or some other neuropathic taint. The heroine's gaiety and grief were equally hysterical, and the leading man's face at the window looked like Captain Kidd gone insane. His joy was also excessively skittish. Self-control is let loose in order to make dramatic points. There is some justification for this in the peculiar nature of the pantomimic medium: thought and emotion can only be expressed in action; but let the action be dramatic and not merely nervous reaction of the face and body. The Biograph endeavor to raise the action to a mental plane is entirely commendable, but it must stop somewhere short of the psychopathic. The piece is skilfully presented and beautifully set. There is some landscape photography of remarkable depth and brilliance. The dissolving effect at the end is clever and poetically suggestive.

THE TWIN TOWERS.—Edison. Highly dramatic in situation and cleverly acted, this film will hold audiences in spellbound attention. The thrill is practically continuous from beginning to end. Danger mounts on danger and climax on climax, until the spectator forgets to breathe. It is easily one of the top-notch thrillers of motion picture history. The production is admirable in every respect.

LAI CHYEIM.—Pathé. This drama, evidently composed and acted in Russia, is so very foreign as to be interesting on that account, if for no other. The acting is so naively artificial, presupposing such simple minded spectators, and the story is so downright true, yet outrageous to our sense of poetic justice, that the film has an almost ethnological interest, telling us a very great deal about the Russian character. In Russia apparently they are not accustomed to distort facts in order to give them a moral purport. The deserted husband goes to the dogs, while the unfaithful wife enjoys happiness and prosperity: she actually gives him a tip, knowing full well that it was her own action that led him into his servile and degraded condition. This is shocking to our eyes which are accustomed to see (in fiction) every sin receive its penalty; but the Russians are not given to such humbug, if the film may be regarded as evidence. Along with these inklings of national character the film also

gives glimpses of some interesting customs. It is nicely photographed, and the story is clearly told. It will enjoy little popularity among the unthinking multitude, however, as the entertainment value is small and the characters too foreign.

TWO MOTHERS.—Essanay. There are several dramatic scenes in this film brought about by insufficient motives, so the effect, while stirring, is not very convincing. There are four principals and not one has a thoroughly plausible motive, except perhaps the hero, who simply did his duty and got shot for it. The piece is well mounted, and the photography deserves commendation, especially in the porch scene with its skillful lighting. The actors delivered their roles creditably. Mr. Cooksey, the popular Essanay lead, conferred distinction on the film with his agreeable deportment.

A KLONDYKE STEAL.—Vitagraph. As a novelty film this picture is very successful, as it shows drama before a background that is unusual, to say the least, and very picturesque. Whether the setting is Klondyke or not, the illusion is very good, and the pictures must have been taken in some very cold spot not to be found among the usual haunts of the camera man. The drama, though not very strong, is pleasing.

A BURIED PAST.—Edison. This drama leads up to a powerful climax that never takes place. The situation is solved providentially and the spectator sinks back in his chair with a resentful sense of being cheated. The disappointment is great because the promise had been great. The preliminary scenes unfold a most interesting and dramatic story; they are exceptionally well mounted and acted. Gratitude must be expressed for these qualities, even if their very excellence forms the basis of one's dissatisfaction with the ready-made denouement.

TWO HEROES.—Edison. A very good comedy of American life well enacted by all concerned. Every country town has its G. A. R. hero who is still fighting the battles of the Civil War, and here we have two of them who happen to be ancient enemies, but whose differences are amusingly resolved into genial comradeship. It is the human nature of it that appeals, and there is much humor as well.

THOUGH YOUR SINS BE AS SCARLET.—Vitagraph. A film all bound up with religion. There is no logic in the action, but previous plays of similar description will help to make it understood. The pictorial quality of the scenes is very fine, and the leading lady does some expressive acting, the effect of which is aided not a little by her very considerable beauty. At the end the action drops into tableau style with an effect like that of turning the pages of a picture book. The sentiment here tends toward the mawkish, and the picture of Christ's ascension is in questionable taste. As an Easter season release the film is appropriate, and will doubtless impress the many many people who are impressed by such things.

THE LAST EDICT OF FRANCIS I.—Eclipse. An historical production of great beauty, creating a thoroughly convincing illusion. It is like history illustrated by a fine artist. The actors are handsome and courtly, and their clothes fit as if really made for them. All

the subordinates and accessories are adequate. The action is set before an ancient chateau of great architectural beauty. The acting is dignified and highly competent. It is a French art film of the very best class.

THE BAD MAN'S FIRST PRAYER.—Essanay. There is strong acting in this film, and the tone is above that of the usual Western. The interest lies more in character than in plot, which is an indication of the film's worth. The girl was inclined to pray overmuch, but such girls are found under just such rough conditions of life as those presented. That the bad man should have taken to praying is not as mawkish as it sounds, for it was purely an expression of his love for her. The one strained portion of the plot was his assumption of the other man's guilt. This point can appeal to dramatic convention, however, for justification. The scene in the saloon was well handled, and there is evidence of careful management throughout.

HOW SHE TRIUMPHED.—Biograph. With such an excellent idea to work with, it seems as if the producer might have given this comedy something more of a plot. As it stands, it is little more than a series of pictures of the "before and after" kind. The only hint of a complication resides in the erstwhile dowdy girl's capture of the athletic girl's sweetheart, which promised to develop interesting consequences, but resolved itself tamely. One expects more cleverness from Biograph than this. To say that the film might have been better, however, is not saying that it is not already good. It is good, very good. The acting is capital, and thoroughly amusing. The leading part showed exceptionally good characterization in every feature of face and figure. The backgrounds (probably some Los Angeles park) are pretty.

WITCH OF THE EVERGLADES.—Selig. An excellent bit of emotional acting executed by Kathryn Williams is the most memorable feature of this film. In the part of a demented woman with witchlike characteristics she put across a conception that was well defined and dramatically effective. The next best feature of the film is its pictorial quality. The period allowed some picturesque costumes, and the Florida everglades afford a background of much beauty. Added to this, the producer managed to compose at least one scene of exceptional artistic value, namely, the first one showing the burial of the Indian child. The skillful grouping, the semi-haze pervading the scene, and the picturesque ceremony all went to make a scene full of ideal suggestion. The plot is a patchwork affair not amounting to a great deal, and suffers particularly from a competition of interest between White Cloud and the Witch. Each of them seems to dominate the action, though the two have no mutual relation. There is thus a double action which is not conducive to the best dramatic effect. The film will be remembered more for its general atmosphere of artistic and historical suggestion than for anything in the way of plot.

THE TRAMP AND THE CHILD.—Edison. The plot is a long time getting under way, even to the point of impatience, but from the moment when the father does the very unplausible thing of taking a passing tramp into his confidence in regard to the nature and hiding place of his financial securities, the action picks

up and becomes very interesting. The final tableau, showing the tramp gazing in upon the happiness of his proteges, touches a deep chord of sympathy for the good fellow. An unlikely figure to play the part of providence, but it is perfectly plausible. There are some laughs at the villain's discomfiture, and the piece raises many emotions of the kind that are good to experience. It is very well acted by Mr. Seay and others.

THE REALIZATION.—Rex. Ambiguous sub-titles and a presentment none too clear give this story the appearance of an enigma. Many in the audience were heard murmuring, "I don't get the point," etc. These difficulties are regrettable as the story is really a good one with an amount of human sentiment that ought to please. The principal fault lies with the phrasing of the sub-titles which are as equivocal as the Delphic oracle, giving ground for every kind of surmise. The drama is mounted in first-class style.

WITH STONEWALL JACKSON.—Champion. An historical atmosphere successfully created, and some stage pictures showing artistic composition, are the principle features of this meritorious film. The story is too theatrical to be entirely convincing, and the acting likewise, but there is something about the extravagant idealism of it that harmonizes with the general atmosphere of the film. The battle scenes have a narrow perspective, indicating studio fabrication, and are all the better for it. The frame is narrow, but the picture is all the more suggestive, on the principle of *multo in parvo*. The film is an excellent example of history vivified by the breadth of art, and offers much promise for the Champion company's forthcoming series of historical releases.

THE PANAMA CANAL IN 1911.—Edison. A scenic release of great interest to all Americans. Salient features of the work down there are displayed in clear photography. The camera man chose his views with admirable judgment, as they are typical and practically self-explanatory. The film will enjoy a deservedly long life.

A COWBOY FOR A DAY.—Bison. Conventional in idea and roughly executed, this Western comedy was evidently intended for the simple minded. There are undoubtedly hosts and legions of motion picture patrons to whom the film will make an appeal, however, so the film is certain to receive a certain kind of appreciation. Its relation to the drama is similar to that of the nickel novel to literature.

SECOND SIGHT.—Imp. A vague thing worked up conventionally. The trick by which the villain brought about an estrangement between the lovers is too complicated for easy comprehension. Many people will miss it altogether. The second sight feature is not plausible. How could it be? The best part of the film is the lover's embrace at the end. This gives a good final impression, at least.

A FASCINATING BACHELOR.—Lubin. Another Monday Lubin with many of the pleasing qualities that have characterized its recent predecessors. The plot is novel and develops many charming and humorous situations. None of the actors were called upon to do much, but they are to be commended for doing

it simply. In one little scene all by herself, Miss Lawrence conveyed a state of mental perplexity with magical ease. There are few actresses on any stage who can express so much by a simple attitude. There are several delightful scenes, arousing laughter of the spontaneous kind.

CLARK'S CAPTURE OF KASKASKIA.—Champion. Whether this film is accurate with regard to history or not, this reviewer cannot say, but it is an interesting drama, and the pictures are certainly suggestive of the colonial period. The acting is fair, the photography good, and the mounting passable. There are certain earmarks that lead one to doubt that every element of the action is historically authentic, but this is a mere suspicion, and may be baseless in fact. The film has a well-defined dramatic interest, which is the main requisite.

THE SPIRIT OF THE LIGHT.—Vitagraph. A story pathetic and poetic, some high-class acting, some picturesque backgrounds, and one sensational scenic effect, are the main elements of this potent film. Like nearly all dramas set alongside the sea, the action is simple and powerful. The story is by no means new, but it is told so beautifully and truly that one would never think of reproaching it with age. Then the scene showing a storm on the ocean, with the boat adrift and the girl in despair, is so novel as to be unique. Such a perfect illusion has seldom been accomplished. The scenes in the lighthouse tower—apparently executed in the studio—were also effective. The dissolving vision, however, was not so good, the figure seeming to stand over the horizon like a colossus. The actors comported themselves with a simplicity and lack of theatricalism that was quite in harmony with the spirit of the drama.

THE BURGLAR'S FEE.—Pathé. A juxtaposition of sharply contrasted emotions and cross-purposes seems to be the structural mainstay of this effective film. There is comedy and tragedy for the extremes and several other dramatic values in between. The plot is clever and neatly worked out. The principal actors do their parts with good effect, thus rounding out the elements of an exceptionally entertaining film.

SLABSIDES.—Kalem. There was an effective idea at the base of this drama—the story of Slabsides and his pathetic fate. This was the main theme and should have been treated as such, but it got shoved aside by a sub-plot of lesser worth, and the film suffers in consequence. Why was an English nobleman introduced? His nationality and station were given no dramatic significance; he might just as well have been an ordinary American. Why was he the one to save the Indian from lynching? By all the laws of drama the Indian's savior should have been the man for whom the Indian later sacrificed his life in gratitude. The film is weak in structure. There is much animation in the scenes, however, and the natural settings are very fine, so that the film is pleasing in spite of its defects.

SOLDIERS THREE.—Vitagraph. A piece that is quite funny, depending on grotesque costume and make-up. There are several places where the efforts of the actors do not bring as much hilarity as they were intended to do, but the piece is good for several

laughs, especially near the end. The Scotch atmosphere is created with great skill; this is in fact the most commendable element of the film. The photography is exceptionally steady and clear.

THAT AWFUL BROTHER.—Lubin. A lively comedy, very well conceived and worked up. Mr. Johnson in the role of a family black sheep was splendid; his state of semi-inebriation was handled in such good taste that it made the character all the more likable. The plot developed a very comical situation at the end, which might have been acted more effectively, one suspects, although it is quite good as it is. The particular merit of the comedy is its originality.

THE REFORMATION OF JACK ROBIN.—Melies. A western subject with a good moral. The hold-up episodes are managed with considerable art, eliminating censorable features, and at the same time preserving the dramatic values. The bandit's reformation is made convincing by the able acting of the leading man.

AIDA.—Edison. An elaborate production, handsome and tasteful. The story is told clearly enough for easy comprehension, whether the spectator is already familiar with it or not. One point, however, was a little hazy: just what relation did Aida's father bear to the betrayal of Radames? His actions were rather misleading. There is a general haziness of motives throughout that is quite operatic and consistent with the original story. It never was anything but a display piece, and as such Edison has handled it. There are several scenes of notable beauty, and the end is very impressive, due to clever stage management. No operatic performance of "Aida" ever disclosed such an effective finale. There is no detail in which the production falls down, the film maintaining a consistently high level of which its makers may be proud.

Ontario Wants Educational Films

Within the past year there has been a decided improvement in the class of moving pictures shown throughout Ontario. This has been due, in a measure, to determination on the part of the public that undesirable films must be weeded out. Like all negative measures, however, this campaign against sensational and improper pictures has fallen short of the best results. The moving picture is still being used, in a popular way, solely as a source of entertainment. The possibilities of its use as a means of education have been neglected.

This condition of affairs is to be remedied in Toronto. A project is on foot to establish moving picture halls under Methodist auspices, where entertainment and instruction will be combined. The films designed for amusement will not only be such as would pass the morality officer, but they will avoid all tendency toward impropriety. More important still, they will be supplemented by pictures which will teach—and the things to be taught are many. The customs of other countries, the scenery, the ways of birds and beasts, are only a few of the subjects which would permit of successful treatment in this way. The idea is a splendid one, for of all the senses the eye is the quickest teacher. Indiscriminate denunciation of picture theaters is not half the force for good which is represented by the present movement to provide shows which are strictly first class.—Toronto (Ont.) *Star*.

Uses of the Mercury Arc Rectifier

By C. K. Larson

IN the beginning of motion pictures the real people went to see the photopleople move, and movement was the principal, if not the only drawing card. This condition was only short lived, however, for the novelty of movement soon wore off and pictures having greater dramatic interest were required to maintain the popularity of photoplay houses.

Naturally, these were forthcoming. Instead of one or two film makers working within narrow limits, a wider field was quickly exploited by several first-class manufacturers. Soon the varied identents of history and romance became the scenes of every day, and truth lost its fabled strangeness over fiction under the projectors of the motion picture lamps.

As a matter of course, better and more impressive pictures required more perfect illumination. Eyes made weary by dim, flickering light, detracted from comfort and appreciation. Consequently, calcium, oxyhydrogen and other gas lamps had to go. Even the three, four or five-thousand candle power of the alternating-current arc was found inadequate and the mercury arc rectifier converting alternating-current into eight, ten and twelve thousand

candle power direct-current arcs now flood the marvellous films with that restful, steady white light, which makes the electrical motion picture show so attractive and satisfying.

This is not all, however. In the effort to go their competitors one better, enterprising photoplay house managers have discovered that there are other devices, which by adding to the convenience and comfort of their patrons, are valuable for holding the patron-



The Art Theater Entrance. Photograph by Daylight.

age attracted by striking signs and seductive advertisements.

An interesting example of enterprise in this direction is afforded by the Art Theater, State street, Schenectady, N. Y.

This is a straight photoplay house, the productions accompanied on the piano. It seats about 300; has a throw of about 50 feet; and displays a 9 by 12-foot picture, giving approximately life-size objects.

The interior is equipped with green-shaded electric lamps, producing a modified light effect, which, while sufficient to enable those entering from the bright light outside to readily find vacant seats, does not interfere with the light value of the pictures. In fact, electricity has been utilized to full advantage wherever possible. Changeable illuminated announcers on the dark parts of the screen at the sides of the picture indicate the title or subject on the program being run at the time, thus giving information readily appreciated by late comers or those entering in the middle of an act. Electric fans cool and ventilate, and an electric cigar lighter in the exit renders matches superfluous.

The pictures are illuminated by the steady, white light of the direct-current arc, operated by rectified current furnished by one of the General Electric Company's mercury arc rectifiers, connected to the alternating current supply circuit. The rectifier, enclosed in a neat glass case, is located at the entrance, directly opposite the ticket booth, where it can be seen by the passers-by. The sign attached to the case and reading "Part of our electrical equipment that helps to make perfect moving pictures," is of unique significance.

When the apparatus is in operation the beautiful blue-green light radiating from the rectifier tube



Photograph of the Art Theater Entrance by the Light of the Mercury Arc Rectifier.

positively announces that the play is on, and also furnishes an element of activity which attracts attention on both sides of the street fully as much as the elaborate electric signs.

It really is interesting to note the drawing power or advertising value of the rectifier thus displayed—"a glance at the entrance shows there's something doing, and that's enough to draw a crowd. They come from near by and from across the street; they hardly look at the broad sign above. The brilliant pool of bubbling mercury at the bottom of the rectifier tube draws like a magnet, and the flood of dazzling blue-green light is mesmerizing."

In the experience of the Art Theater's manager, the curiosity to see the inside effect of the outside marvel means a steadily increasing patronage, a large percentage of which soon becomes permanent, since perfectly lighted pictures give a welcome release to strained and weary eyes.

The increase in patronage since the installation of the rectifier has compelled the extension of the running time two hours, and the house is now open from eleven to eleven, instead of from one to eleven as heretofore. Furthermore, the proprietor is actually considering the proposition of immediately opening a house of twice the present capacity.

California Sights

Sunday visitors to Venice, Cal., recently were treated to an unusual spectacle, and for a time the beach looked like a passage from an Owen Wister novel or more like Buffalo Bill's wild west show on a holiday. The cause of this wild west appearance was the staging of a motion picture comedy by the New York Motion Picture Company, and the cowboys and cowgirls who were so conspicuous were members of the Bison stock company.

The story told by the film, when it is shown, will be of an old farmer, who has evidently slipped the marital yoke for a short outing and has fallen in with a crowd of cowboys and their lady friends, who are taking in the sights of the beach. Their first diversion is to hold up the miniature railway and go for a joy ride, but just as the train pulls out the farmer's wife appears on the scene and catches her spouse holding a young lady on the tender of the engine, and then the trouble begins. They go from pleasure to pleasure, riding the burros, taking possession of the wheel chairs, capturing the launch on the lagoon and lastly taking a dip in the Pacific, but in each case just as the fun commences the irate wife appears and the last scene shows her leading the old man away, punctuating her remarks with an umbrella.

Fully 10,000 merrymakers were in Venice at the time and great crowds followed the company from stunt to stunt, enjoying the spectacle, and the company seemed to enjoy the fun as much as any one else.

Fly Pest Film Will Aid Crusade

The war now being waged against the housefly by the Galveston, Texas, health department, headed by Dr. C. W. Trueheart, city health officer, is being vigorously pushed and it looks as though the flies had best pack up their germs and "go while the going is good." Dr. Trueheart is in communication with a moving picture film manufacturer with the intention of securing a film that has been photographed through

a microscopic lens showing the fly magnified to the size of an elephant.

"This work is largely one of education," said Dr. Trueheart, "and the public will have to be educated to fighting the fly. I have told them that the fly breeds diseases such as typhoid, etc., and now I am going to try to show them how and why. It occurred to me that the best possible means to acquaint the people of Galveston with the dangers of the fly is to secure a moving picture film showing the fly magnified several thousand times doing his mischief. To look at the fly he is rather insignificant and harmless, but when seen through a powerful microscope he is seen as he really is. In these moving pictures several scientific demonstrations are made which conclusively prove that the fly is one of the greatest of all menaces to good health, and should be eliminated."

It is the intention of Dr. Trueheart to have these pictures projected on screens in open air at night on prominent corners. It is probable that the films will be exhibited in the nickel theaters also.

Dog Attacks Indian on Screen

Police Sergeant Baughman's mongrel dog, Brind, has been barred from Denver's moving picture shows. The sergeant's children, who occasionally attend the shows, have been unable to prevent Brind from following them, and, as the animal usually is well behaved he has been admitted and allowed to occupy a seat at such times when the attendance is small. All went well until this week, when Brind, always attentive and watchful, witnessed the portrayal of the capture of a white maiden by redskins and the subsequent flight and pursuit over the hills. At the moment the Indians grabbed the girl Brind began to growl. Then "Whoof! Whoof! Whoof!" and Brind jumped from his seat and made a leap for the canvas screen. The operator had been keeping his eye on Brind, and shut off the picture machine in time to prevent damage to the screen. Brind is a fighter of note in the vicinity of the Baughman home. He is part bull terrier and a fierce scrapper.

Moving Pictures for Legislators

Stereopticon slides and moving pictures were used as argument for the passage of three bills that came up for public hearing before the Wisconsin legislature in April. The bills under discussion were the anti-tuberculosis measure, the recreation department bill and the measure providing for wider use of school houses.

Louisiana Fair in Films

Watterson R. Rothacker, of the Industrial Moving Picture Company, of Chicago, is carrying on negotiations with Secretary Brueggerhoff of the Louisiana State Fair with a view of taking moving pictures of scenes during the Fair to be used for advertising Louisiana throughout the country.

A New Motographic Directory

"Cinema," an annual directory of the motion picture business, published in France, has recently been issued. It appears to be a very exhaustive directory, covering every phase of the subject. The work reflects great credit on Charles Mendel Fils, the editor and publisher.

Taking Pictures in the Arctic

According to *Popular Mechanics*, moving pictures have been made of many strange peoples and strange scenes, but only recently has life within the Arctic Circle, with its interesting tribes and animals, been successfully reproduced upon the gelatine films. The moving-picture expeditions sent above the temperate zone have had to face almost unsurmountable difficulties, and in the main the results have been discouraging.

A photographer who had spent many years in the Arctic regions, however, became interested in moving-picture photography, and, aided by his experiences under the difficult Arctic conditions, has met with success where so many before him failed. Two winters and a summer were spent by him in quest of scenes and events that would faithfully portray the northern Alaskan inhabitants. The result is nearly five miles of films, in which the natives may be seen in domestic scenes, hunting, at their sports, and in their religious observances.

A walrus hunt is one of the most remarkable features of the pictures. Some 900 ft. of film show a walrus herd estimated to number 100,000. They form a great black mass out in Bering Sea when the camera is first turned upon them, then successive pictures show them making their way slowly toward the shore. At the first crackle of the rifle they lift their heads out of the water and cock them to one side in curiosity. They sink beneath the surface when the bullets hit true, then the natives are seen quickly throwing harpoons and hauling them to the shore or attaching them to buoys while the hunt proceeds.

Not the least interesting series are those of the dog teams, indispensable beasts of haulage in the Arctic regions. The finest teams in all the North are gathered every winter at Nome to start in the 210-mile race to Candle City. The eyes of all the North, from the great Treadwell mine in Southeastern Alaska, to bleak Point Barrow, are upon this event, and thousands of dollars in virgin gold are wagered on the event. The films show how the impatient dogs are harnessed, straining to be off; how the leader pulls and tugs, the signal and the start, with the snow flying in every direction, and the excited throng cheering.

The reindeer herds, which, imported from Siberia about nine years ago, are said to have increased from 700 to 30,000, are also shown. No one can tell exactly what a reindeer will do, and this relationship to the mule is suggested by their poses in some of the series.

From an ethnological point of view the moving pictures taken in the Arctic are of great value, for they will preserve animated scenes of the native life, which, before many years have passed, may lose its picturesqueness. Simple-minded as children, the natives bestow a blind faith upon Providence, and frequently fail to provide for the dark season. Hunting often proves poor and the tribes are in destitute circumstances.

Films to Instruct Miners

Foreign miners will be taught the American method of mining by photographs and the moving picture machine in the anthracite mining region of Pennsylvania.

Philadelphia Specialists Use Films

In the application of the moving-picture device to the study of disease and to similar scientific investigation Philadelphia is right up with the procession. The notion that the idea originated in Europe, or, at least, that all of these scientific films are made there, is erroneous. Thus when Dr. T. H. Weisenberg, the nerve specialist, delivered a lecture at Philadelphia recently before the Alumni Association of the Department of Medicine of the Medico-Chirurgical College on "The Gait Station, Tremors and Other Symptoms of Various Forms of Nervous Diseases" the 1,200 feet of films he used to illustrate his subject were some that had been made by the Lubin Manufacturing Company.

These films furnished some remarkable studies of patients, showing the most minute and detailed forms of their afflictions and affording in many instances a better opportunity for study of the symptoms than would have been the case had the patient himself been under observation. The method is valuable, too, in the comparison of symptoms in the study of the evolution of the disease. For these reasons, doctors are pretty well agreed that the moving-picture film is particularly suitable for lecture demonstrations. It is not alone a matter of convenience; closer observation is possible, and it may be repeated at will.

Also in Philadelphia there was shown recently, at the College of Physicians, a moving picture exhibition of food in the various processes of digestion in the stomach and intestines of a human being. Great interest was aroused among the physicians in this novel and interesting moving picture story of what happens to food after it leaves the mouth.

With minute detail the cinematograph machine indicated the peristaltic motion by which food is forced along the alimentary canal in course of digestion.

Dr. George E. Pfahler, of 1321 Spruce street, introduced the motion pictures to the American profession. The "churning" of the peristaltic muscles, whereby food is forced along the stomach and intestines just as fluid may be driven along a tube by squeezing it, was plainly visible to the spectators, and it is thought that many new and important deductions may be drawn from the pictures, which will aid the medical profession.

Motion Pictures Cure Seasickness

W. H. Harbeck, of Seattle, official motion picture photographer of the Canadian Pacific railway, returned yesterday from Europe, where he took several thousand feet of views for the company, to be used on its theaterette cars.

On the voyage across the Atlantic on the steamer *Empress of Ireland* some rough weather was encountered, and a number of the first and second cabin passengers succumbed to the motion of the vessel. To draw their minds from their troubles, Mr. Harbeck put on a set of motion pictures of Canadian Pacific scenery in the salons, and while watching the peaceful scenes in the Canadian Rockies, at Seattle and Vancouver, the ailing passengers, Mr. Harbeck declares, forgot their seasickness and when the show closed had recovered their usual composure. "I believe this is the first time a motion picture show was ever put on for a deep-sea audience," he declared, "and I cordially recommend the method as a sure cure for seasickness."

Of Interest to the Trade

Individual Lighting Plants Gain Friends

The experiences of actual users of apparatus of any kind are always more convincing to the possible purchasers than are the claims of the manufacturers. Some picture theater managers are still a little skeptical as to the merits of individual electric light plants. Therefore the following breezy letter, from Dr. F. M. Childs, manager of the Temple Theater at Villisca, Iowa to the Detroit Engine Works, Detroit, Mich., should prove interesting:

If you want to hire an expert on the Detroit Engine, I am the fellow that you are looking for. I have been studying your instructions, so I went to the spark coil, tightened the vibrator, so it would zip and not buzz, turned her loose and gave her plenty of oil, and I believe it was the best Christmas present that I ever had.

We started our big show at 7:30, turned the engine loose, showed one full show of 4,000 feet and one-half show of 2,000 feet, running altogether 6,000 feet and slides. The engine didn't vary in speed in the least, never missed, stopped or did anything but just seemed to get down and dig. We had them all buncoed. I made more light with six lamps in front of the booth than the Villisca plant can make on a bet with the twenty-four 16 candle power lamps that are in the Auditorium. Talk about picture! I never saw such bright, clear pictures. Everybody in the house cheered. The engineer of the lighting plant was there on purpose to see us ball up, but he had to own up we could put his old juice bucket on the bum with our little outfit.

In conclusion I will say that it gave the clearest, steadiest light I ever saw on a picture, and the engine goes like heel beaten tan bark around an elm stump. If that ain't going enough, what is?

Two weeks later Dr. Childs followed this up with an interesting report showing what the Detroit Company's little plant was able to do in an emergency:

The Dutch oven at the city plant (meaning the electric light plant) caved in yesterday, leaving the town in total darkness, with the exception of the little Detroit Giant at the Temple Theater. I was a trifle nervous, as although I have never had any trouble, still have always been in position to switch on to the city current if necessary. However, I turned her loose at 7 p. m. and she never missed a lick from the time I gave her one push up against the spark until I shut her off at 10 o'clock. Two big shows, with packed houses. The pictures are simply great. With any other light I ever used, when we had tints in the films, such as red, blue or green, they were always dim, but the Detroit plant we simply burn them up. It is certainly great and business is picking up nicely with the good, clear, bright pictures the little plant puts up. In fact, it has made an unqualified success of what was a dead failure, as I was just ready to quit here when I got your plant.

Chicago Press Club Sees Pictures

At the Press club of Chicago, the evening of May 3, a motion picture show was given by Leroy T. Goble, of the Kleine Optical Company, who is a prominent member of the club. Mr. Goble selected his program with great care in view of the somewhat sophisticated and intellectual nature of his audience. The subjects given were "Poems in Pictures," "Spring," "The Vow, or Jephthah's Daughter," "In the Pyrenees," "The Death of Admiral Coligny," "Birdland," "Breaking Up Ice in Finland," "Bluefishing Nets," "Curious Caterpillars," "In the Spruwald," "A Trip Through Belgium," "Microscopical Curiosities," "Potteries of Ghume," "Tropical Creatures," "An Alpine Retreat," "Cuttlefish at Home," "The Blue Grotto of Capri, Italy," and "The Monastery in the Forest."

Because of a late start, owing to difficulties with the electric wiring of the Press Club building, the show did not end until about midnight. It is remarkable, therefore, that only a small proportion of the audience deserted before the finish. One well-known literary gentleman was heard to declare that "you couldn't drive him away with a 'cat-o'-nine-tails.'"

Another remarkable feature of the show was the points at which the applause was interjected. The scenic subjects all drew hearty ovations, especially those showing artistic ensemble. "Poems in Pictures" and "Spring" were enthusiastically received for their aesthetic value. "Jephthah's Daughter," a magnificent classic drama, by Gaumont, received considerable comment, and murmurs of appreciation; but it was a little piece of the pure scenery in the heart of the drama, a moonlight marine effect, that brought forth a spontaneous burst of applause.

Altogether the event was something of a revelation to those who are interested in the psychology of motion picture exhibition. Mr. Goble showed great perspicacity in the selection of subjects suitable for his distinct type of audience.

Musical Program for Gaumont Film

The always enterprising George Kleine Company has put out the following musical program for the guidance of exhibitors who run the Gaumont film "Crusade of the Templars." It was arranged by William E. King, musical director of the Orpheum Theater, Chicago. The step is comparatively unique and ought to be attended with good results.

"Vesper Bells"	Continued till "Son Goes to Organ," then use	By Kenneth S. Clark
"The Watch of the Angel"—Organ Solo	Continue till "Youth Ceases Playing," then	By Gabriel Pierne
Semi-Plaintive—"Longing"	Till Queen's Farewell	By Theo. Bendix
Plaintive—"Parting"	Till subtitle "Left for Dead on the Plains"	By Theo. Bendix
Plaintive—"Meeting"	Till Queen Is Seen Kneeling	By Theo. Bendix
Semi-Plaintive—"Reconciliation"	Till subtitle "The White Lie"	By Theo. Bendix
Plaintive—"Spring Dreams"	Till subtitle "Easter Day," etc.	By Robert A. King
"Love and Passion"	Till subtitle "When Her Son Returns"	By J. Messina
Any Short Agitato	Till Scene Changes	
Semi-Plaintive—"What the Pond Lilies Whispered"	Continued to subtitle "Queen's Courtier Dare Not Confess"	By Maximilian Betts
Agitato	Till Excitement Becomes Subdued	
Plaintive—"Heartsease"	Continue Till Scene Changes	By Neil Moret
Waltz	Till Son Goes to Organ	
Organ Solo—"The Watch of the Angel"	Till Son Ceases Playing	By Gabriel Pierne
Waltz Music	Till Close of Film	

Motion Pictures in Churches

In regard to a local experiment with motion pictures as an aid to church services, the Los Angeles

Examiner comments editorially in following words:

"Realizing that the young people insist upon amusements and that if they cannot find them within the church they will seek outside, the Rev. B. H. Reutepohler of the Salem Congregational Church has decided to use motion pictures and illustrated songs to attract and hold the attention of both young and old. This is distinctly a step in the right direction. Clean moving pictures are indeed a good moral force. Hymns illustrated by pictures make them more attractive. This move surely will do much to increase the attendance at the church in question, especially at the special services twice a week.

"But there is something more these motion pictures can do. They can be used as near-living sermons on the conditions of life today. If the church attendance has fallen off there is a reason. Pictures of the home life of some persons, of the street life of others, may explain why they stay away from church.

"Again, many good church going citizens do not know how a considerable portion of their fellow men exists. Perhaps if it is brought to their attention by motion pictures in the pulpit coupled with strong sermons by the pastor the different elements in society may be drawn closer together.

"The experiment of the Los Angeles preacher is well worth watching closely and copying by other churches."

Selig to Make Three Reels

May 23 the Selig Polyscope Company will release its first Tuesday reel—adding a third weekly release to its present Monday and Thursday schedule. The third reel will not specialize in any particular line, it is presumed, being merely a 50 per cent increase in the Selig output.

"Power's Pointers on Projection" is the title of a beautiful folder issued periodically by the Nicholas

Power Company, New York. It is handsomely illustrated and the typographical work is excellent.

Some very handsome advertising literature is being sent out by the Peerless Piano Player Company, St. Johnsville, New York. The instruments described are splendid examples of the highest development of the self-playing piano, and every theater manager should drop a line to the company for its catalogues.

A folder just issued by J. C. Deagan, Chicago, describing and illustrating Deagan's musical electric bells, should be read by picture theater managers. Mr. Deagan has a device which adds greatly to the attractiveness of the small theater, and many of them are being used with great satisfaction.

Eugene Cline is moving his Chicago exchange to 219 South Dearborn street, fifth floor.

At last we have a comprehensive work on motion pictures. The American School of Correspondence, Chicago, announces the completion of the "Cyclopedia of Motion Picture Work," in two volumes—600 pages and 300 illustrations devoted to the technics of motography. The author of this work is David S. Hulfish, technical editor of *MOTOGRAHY*, engineer and patent expert. Readers of *The Nickelodeon* and *MOTOGRAHY* need no introduction to Mr. Hulfish, nor any assurance as to the authenticity of his information.

The school is making an interesting offer to those engaged in motion picture work. Write to *MOTOGRAHY* or to the school for more information.

The Morton Film Exchange has purchased the stock of the Arkansas Film Exchange, 1116 West 2nd street, Little Rock, Ark., consisting of 1,800 reels of recent releases.

Among the Picture Theaters

PERSONAL NOTES.

M. Antoine Lumiere, father of Messrs. Auguste, Louis and Edouard Lumiere, who have been so intimately connected with the history of photography and cinematography, and founder of the well known firm of Lumiere & Sons, died at Paris April 15 and the funeral was held at Lyons on the 18th. The first exhibition of living pictures in England was given at the Regent Street Polytechnic by Messrs. Lumiere, who also produced the first dry plates manufactured in France. The firm is noted in the world of cinematography for its film stock. He was a member of the Legion of Honor and an artist of some note whose paintings were exhibited at the various salons and many were purchased by the State.

W. T. Horne, proprietor of Horne's Big Show, "the place with the gold pillars," at 423 South Spring street, Los Angeles, Cal., called at *MOTOGRAHY*'s office while in Chicago recently. Mr. Horne is the man who was mainly instrumental in bringing the General Film Company to Los Angeles. He is geniality personified, and it is safe to say added to his long list of friends everyone whom he met on his trip. If all exhibitors were as enthusiastic as Mr. Horne there would be less talk of "pictures losing ground."

ROLL OF THE STATES.

ALABAMA.

The Vaudette is the name of an up-to-date moving picture theater which was recently opened at West Point.

ARKANSAS.

A moving picture theater has been opened at Spiro by Smith Humphrey, Jack Fink and Earl Gray of Fort Smith.

The Bijou Theater at El Dorado has opened the Bijou Airdome, which it will conduct during the summer. The Bijou Theater under the present management has become one of the most popular places of amusement in the city and no doubt the same success awaits the Airdome.

The Photo-Motion Picture Theater has been added to the list of the amusement places of Hot Springs and judging from the activity shown during the opening days it bids fair to keep pace with its older competitors. It is under the management of Messrs. Seward Erickson and John Blaschke, two well known and popular young men of that city. Only the best films will be shown.

ARIZONA.

The Martin Theater at Globe has been opened for the season as a high class moving picture and vaudeville house. The managers assure their patrons of entertainment of the highest grade and historical and kindred subjects, of particular interest to the boys and girls, will be given from time to time.

CALIFORNIA.

A moving picture theater will be erected on Fraser's Pier at Ocean Park, Los Angeles, for Wheelock and Boland, at a cost of \$13,000. A. F. Rosenheim, 615 H. W. Hellman Building, is the architect.

The Optic is the name of an attractive vaudeville and moving picture theater recently opened at 533 South Main street,

Los Angeles, by R. W. Woodley. The house is beautifully decorated, the color scheme being white and light blue, which, with a liberal supply of electric lights set in the curved overhead arches, gives a brilliant effect to the front. An art glass dome is placed at the top of the lobby. The seating capacity is approximately 800 and the ample arrangements for excellent heating, cooling and ventilating systems assure the comfort of its patrons.

The Mirror, a moving picture theater, will be erected at the corner of Third and C streets, San Diego, by Walter Fulkerson and Al Edwards.

A moving picture theater is being erected at Pacific and Hyde streets, San Francisco by G. Dannemark.

The Panama is the name of a moving picture theater recently opened at 75 West Santa Clara street, San Jose.

James Bonney is now sole proprietor of the Crystal moving picture theater at Grass Valley, having purchased the interest of his partner, Joe Bawsel. The Crystal has always done a good business. Mr. Bonney will maintain the present high standard and improvements will be added from time to time.

The California Motion Picture Manufacturing Company, has leased a site at Long Beach, fronting the Pike, on which will be erected a moving picture theater having a seating capacity of 800 and will be the first of a chain of theaters which the company plans to establish in Southern California. P. L. Howland is president of the company.

CANADA.

A syndicate headed by Wm. E. Morphy and Wm. Brown, of Vancouver, B. C., recently purchased seven of the largest and best moving picture theaters in that city, the consideration being \$200,000. The theaters are: Maple Leaf, Family, Majestic, Savoy, Royal, Rose and Crystal. This purchase practically gives the syndicate control of the business in the city. It is said the object of the syndicate is to elevate the character of the performances and to give the public nothing but the best. Many of the houses have changed their policy, having reduced the price from ten to five cents, and in all houses four reels of films are given with changes three times a week instead of twice. It is probable that some of the smaller theaters owned by the syndicate will be closed and others enlarged.

Owing to the fact that managers of moving picture theaters in Toronto would be compelled to take out regular theater licenses to enable them to continue presenting vaudeville acts in connection with the pictures, many have discontinued the vaudeville.

The Nationscope Theater, St. Catherine street East, which is under the management of Messrs. Demers and Montessano and caters especially to the French population of the east end, contemplates an extension which will increase its capacity 500, the present capacity being 800.

The Wonderland Theater of Montreal has acquired an option on the premises at the northwest corner of St. Catherine and St. Lawrence boulevard. When completed the house will have a capacity of 1,200. The theater is located at present on Main street, but the lease expired in 1912.

The Star Theater at Greenwood, B. C., has been leased by R. J. Muir, who will conduct it as a moving picture house.

COLORADO.

The theatrical managers and moving picture men of Denver have formed an organization known as the Colorado Amusement Managers' Association, for which articles of incorporation have been filed. The purpose of the organization is to better the class of entertainments. Peter McCourt is president of the organization and DeWitt C. Webber, vice-president.

Messrs. Tracy and Raisor have purchased the Star Theater at Globe, which they will continue to make the most popular house in that city.

CONNECTICUT.

R. H. Norton, of Guilford, has leased the Auditorium on Chapel street, New Haven, and will conduct the same as a moving picture and vaudeville house under the management of A. F. Windstrom.

FLORIDA.

The Diamond, a high class moving picture and vaudeville house of Tuscaloosa, has been taken over by H. A. Shallcross, manager of the Electric moving picture theater of that city.

The Pastime is the name of a new high-class vaudeville and moving picture theater to be opened at Marianna under the management of C. E. Daffin, who is also manager of the Auditorium Theater of that city.

The Circle Theater, of Gainesville, after having been thoroughly overhauled and improved, has been reopened to the pub-

lic. It is under the management of George Davenport. Previously the house has been conducted as a vaudeville and moving picture house, but Manager Davenport, having decided the combination is not a success, vaudeville will be dropped. The house has a five piece orchestra.

GEORGIA.

The American Moving Picture Theater has been opened at Columbus. The new theater will cater especially to women and children.

Several hundred dollars will be spent in the improvement of the Star moving picture theater of Cordele, which will result in increasing the capacity of this popular house.

The "Little Gem" of Marietta has undergone recent improvements which have added greatly to its attractiveness.

ILLINOIS.

The Main Street Theater of Bloomington, under the management of Guy M. Strickler, has recently undergone extensive improvements at an expenditure of about \$1,000.

The Star Theater, formerly owned by Charles S. Gilbert, has been purchased by Charles F. and Edward L. Nelson.

The Royal Theater of Decatur has been purchased by R. W. Trotter and B. K. Stafford, who will continue to operate the same under the name of the Princess.

R. S. Hopper, of Freeport, has opened a new moving picture theater at Forrestin, making the seventh owned and operated by him.

The Great Western Film Manufacturing Company of Chicago has changed its name to the Parisian Manufacturing and Film Renovating Company.

The Dreamland, Collins and Elwood street, Joliet, has been acquired by P. K. White, who now owns two theaters in that section of the city, the other being the "Rextone No. 2."

Articles of incorporation have been filed with the secretary of state for the Antitrust Film Company with a capital stock of \$5,000. The incorporators are Rudolph Frankenstein, H. S. Tuchser and Luke F. Mithen.

The "Plow" is the name of a handsome moving picture theater recently opened at Moline. The house has a capacity of 200. Independent films will be used.

The Morton Film Exchange, Chicago, has been incorporated with a capital stock of \$2,500. The incorporators are James E. McDonald, William A. Osman and Beryl Tresselman.

The Rosé theater of Dixon which was closed recently has been leased by George Slothower, who will thoroughly renovate and improve the same and open it as the Princess under the management of Clarence Booth, who formerly managed the Rose.

A new theater will be erected at the intersection of Lincoln, Belmont and Ashland avenues by W. A. Wiebolt, at a cost of \$300,000.

J. Bick, 123 South Second street, Rockford, has purchased the Air Dome Moving Picture Theater on Charles, near Seventh street, that city, and will open the same about the 15th inst.

The Majestic Theater of Streator will hereafter be devoted to picture and vaudeville.

The Elk's Theater at Taylorville has been leased by John Sansone, of the Sansone Amusement Company of Keokuk, Iowa, who will conduct it as a moving picture and vaudeville house during the summer.

The Gem Theater Company of Cairo has been incorporated with a capital stock of \$2,400 for the purpose of conducting vaudeville and moving picture shows. The incorporators are Augustus Botto, Al Meyers and Alexander Wilson.

After being thoroughly overhauled the Main Street Theater of Edwardsville has been reopened to the public.

Messrs. B. S. Jordan and Frank Tuttle, of Ottawa, will open a moving picture theater in the Masonic building in that city which will have a capacity of 300.

The Southside Theater of Aledo, operated by T. Ask, has just been reopened to the public after the expenditure of about \$1,500 in improvements, which added greatly to its attractiveness.

C. Gade has been granted permission to conduct a moving picture theater at 1846 West Madison street, Chicago.

The "New Columbia," an attractive moving picture house, was recently opened at Galva.

Harry Daley is the proprietor and manager of the Daley theater, a high-grade moving picture theater recently opened at Carlinville. It has a seating capacity of 400.

The Colonial Theater of Danville, which has been showing moving pictures equal to any city of 200,000 population, will hereafter show pictures at the same time they are shown in New York, Boston, Chicago, Philadelphia and Baltimore. L.

Jarodski, proprietor of this beautiful theater, has just completed these arrangements.

INDIANA.

The Warsaw Opera House of Warsaw has been leased by the Balfour Amusement Company, by whom it will be operated as a moving picture theater.

A moving picture theater has been opened in the Boyer block, Kendallville, by Charles Du Wan.

The Theatorium, a moving picture theater of Portland, has been purchased by Haydn Gunter, recently of Wales.

The Idle Hour Theater, 429 Franklin street, Michigan City, owned and operated by G. R. Hornung, has been purchased by H. R. Bennett.

IOWA.

The old Mirror Theater, East Locust street, Des Moines, after having undergone extensive repairs and improvements, has been opened by Messrs. Fred and Ray Keyes as a moving picture theater.

The Liberty Moving Picture Theater has been opened at Prairie Du Chien.

George Parrett will open a moving picture theater in the Odd Fellows' block at Marshalltown.

W. P. Sheets has opened a moving picture theater at Allerton.

The Scenic Theater of Storm Lake has been purchased by J. M. Drury, who has made many improvements and will continue to operate the same as the Starland.

A moving picture theater will be opened at Knoxville about July 1 by Tom Morrish, postmaster at Beacon, who owns a number of theaters located in various towns.

The Dreamland Theater of Oelwein has been purchased by Messrs. W. A. and D. E. Schneider, who will maintain the high character of this popular theater.

The Colonial Moving Picture Theater, 402 Second street, Clinton, has been purchased by Hart Brothers, who will redecorate the same.

The Schoendelen Moving Picture Theater of Tipton has been purchased by C. K. Ross, its former owner, who will make many changes and improvements.

The Elite Moving Picture Theater of Guttenburg, has been purchased by Messrs. Wolfe and Schmidt, who will operate it under the name of the "Delight."

The Jewel Theater at Clear Lake has been purchased by W. K. Armertrout of Stuart.

A new moving picture theater is being erected at Radcliffe by Fred Howe.

The Arcade is the name of a new moving picture theater opened in Humboldt by John Mann of Iowa City.

KANSAS.

The "Isis" is a late addition to Russell's moving picture theaters and is under the management of Elza Smith and Ernest Magg.

The Perkins, a moving picture and vaudeville house of Holton, formerly under the management of Fred Johnson, has been purchased by B. H. Humason, who will continue to operate the house under the same policy.

C. B. Yost has sold his interest in the Elite Theater at Hutchinson to Wayne Martin.

The Majestic theater of Iola has been leased by A. C. Sinclair, who will conduct it as a high-class moving picture and vaudeville house.

KENTUCKY.

M. Switow, who operates the Crystal Theater, Market and Third streets, Louisville, as well as other theaters in Jeffersonville and New Albany, Indiana, has leased the property at Fourth and Green streets, Louisville, where he will open another house about July 15.

LOUISIANA.

Pictureland is the name of a handsome, up-to-date moving picture and vaudeville house recently opened at the corner of Delery and Pontalba streets, New Orleans, by a company composed of a number of prominent citizens of that part of the city. A. P. Marmouget, former judge of the second recorder's court, is among the promoters.

The Grand Opera House of Shreveport will be conducted as a moving picture house during the summer months.

A moving picture theater has been opened at La Grange by Messrs. C. E. Market and R. E. Hutchinson.

The "New Sensation" is the name of a moving picture theater recently opened at Plaquemine by Edward Miremont.

A new moving picture theater has been opened at White Castle by Messrs. Edward E. Barbay, Paul Blanchard and J. M. Melancon.

MARYLAND.

A moving picture theater will be erected at North avenue and West Alsquit street, Baltimore, by the Northern Electric Company.

Louis Benesch has been granted permission to erect a moving picture theater at 1358 West North avenue, Baltimore, at a cost of \$8,000.

MASSACHUSETTS.

The Grand, a moving picture theater of Springfield, has been purchased by William G. Cummings.

The Olympia Theater of Lynn, which already has a seating capacity of 1,468, is soon to undergo extensive improvements which will increase its capacity to 3,200, making it the largest moving picture house in the world. This contemplates an expenditure of \$60,000. The Olympia is conducted by the Olympic Amusement Company, which also conducts the Dreamland Theater of Lynn and a large moving picture house at Gloucester, which has a seating capacity of 1,400. The Olympic is under the efficient management of Arthur E. Lord. It is hoped to have the new house ready for opening about August 1.

A new moving picture house will be erected at the corner of Third and Broad streets, Wooster, by Joseph G. Crowl.

After extensive repairs the Casino Theater at Taunton has been reopened to the public.

The American National Film Company of Boston has been incorporated with a capital stock of \$50,000 by Bertha O. Wetmore, Samuel J. Fry and Ernest W. Helley.

MICHIGAN.

A new building is being erected in Negaunee by J. Rytkaen, a part of which will be used as a moving picture theater under the management of Mr. Rytkaen and August Allen. It is expected the house will be ready to open about July 4. It will have a seating capacity of 800. The house will occupy one of the most favorable locations in the city.

Morton A. House, who conducts a moving picture theater at Norway, will open another first class house in the Mosher building at Manistique.

Articles of incorporation have been filed by the Cadillac Film Company of Detroit with a capital stock of \$12,000. The principal stockholder is Phil Gleickman.

The Star is the name of a handsome exclusive moving picture theater opened at Houghton by S. L. Phillips. The house is strictly modern and has all the comforts of houses in much larger cities. The seating capacity is 450 and the admission price ten cents. Only pictures of the best quality will be shown.

The Marks Amusement Company of Detroit has filed articles of incorporation with a capital stock of \$10,000 to run a theater and moving picture shows. Among those interested are the following: Samuel S. Marks, Laura Tufts Brown, Frank M. Edmunds and William E. Klinnick.

E. J. Stanton, manager of the Idlehour Theater at Dowagiac, has entered into an agreement with the People's Amusement Company to open up an airdome in that city with a seating capacity of 800. This house will be on a circuit of airdomes which will be put in by the company at Michigan City, Niles, Dowagiac and Kalamazoo, with Mr. Stanton as western representative and manager.

Ben Gettleman, manager of the Savoy of Hancock, said to be one of the cleanest from all points of view in the northwest, is planning extensive improvements which will add greatly to the enjoyment of its patrons.

MINNESOTA.

W. B. Bosworth, of Ada, will conduct a moving picture theater in the Opera House three or four times a week during the summer.

The Bijou Theater, of Red Lake Falls, formerly conducted by Messrs. Zaiser and Lemieux, has been taken over by Messrs. Clem Brunelle and Omer Hall, who will continue to operate the same.

The Grand Theater at Luverne has been purchased by P. B. Brekke.

MISSISSIPPI.

After undergoing extensive improvements the Elite Theater at Meridian has been reopened to the public. An additional picture machine has also been installed.

The Empress Amusement Company recently incorporated at St. Louis has purchased a lot at Olive street and Grand avenue

on which will be erected a continuous high-class vaudeville house at an estimated cost of \$100,000 with a seating capacity of 2,000. The company is composed of C. P. Heib, Joseph Sippy and Harry Fisher. At present Fisher and Sippy are conducting two moving picture theaters, one at the southeast corner of Grand avenue and Natural Bridge road, and the other, the "Excello," at Twenty-fifth and Salisbury streets. Heib and Kiely are the original owners of three airdomes, the Empress at Grand and Olive, the Mozart at Delmar near Euclid avenue, and the Russell at Jefferson and Russell avenues. Many novel features are being introduced by the architect, John R. Dwyer. Telephones, writing rooms and every convenience will be installed for the comfort and welfare of the patrons. A restaurant in the basement will extend the entire length of the lobby and auditorium.

MISSOURI.

H. M. Fort of Marceline is erecting a new summer theater in that place which will have a seating capacity of 900 and will be devoted to moving pictures and vaudeville six days in the week and on Sunday will be open for church services should the churches so desire.

The Gem, of Springfield, is now one of the handsomest and most attractive moving picture theaters in that city as a result of the general overhauling which it has undergone.

The "Skydome" is the name of an open air theater to be conducted at Springfield by a company composed of the following: President, William Welhener; treasurer, E. F. Browne; manager, J. A. Gehrs.

The Gem moving picture theater at Sedalia, formerly owned by F. L. Hoxie, has been purchased by A. B. McGuire of Liberal, Kan.

A moving picture and vaudeville theater has been erected at Mt. Vernon by James J. Jones at a cost of \$5,000. As this is the only place of amusement in a city with a population of 2,000, the new enterprise will doubtless meet with success.

Charles L. Turner has disposed of his moving picture interests in Carthage to Allen E. McKiernan and has opened a moving picture theater at Joplin.

MONTANA.

"The Nickelodeon" is the name of a moving picture theater opened at Butte in the house formerly occupied by the Park Grand. This is said to be the first five-cent theater in that city, and one of the few five-cent theaters in the northwest.

A new moving picture theater was recently opened in Butte which is designated as "Class A." One of the principal features of this house is the Chemo-Crystal screen, which fulfilled all expectations and even more, as it imparted a degree of realism to the pictures that had not been anticipated.

The New Imperial has been opened at Great Falls by the Montana Amusement Company. On the occasion of the opening the capacity of the house was tested to its utmost and many were turned away. The company makes the claim that possibly save one instance it is the best exclusive moving picture house between Chicago and Seattle. One feature which attracts attention is that the house is lighted while the pictures are being presented. The New Imperial belongs to the circuit controlled by the Montana Amusement Company, making twelve in all. The new theater will be under the management of Edwin E. Pierce.

T. C. Penny, who operates a number of moving picture theaters throughout the state, has greatly improved his Havre theater, the Orpheum, said to be one of the most popular places in the city. New opera chairs have just been installed, making the house complete and one of the finest in the state.

William Hartwig, manager of the Orpheum Theater at Helena, will open another amusement place in that city.

The Opera House at Libby has been leased by the Woodworth Brothers, who will conduct it as a moving picture house.

A new moving picture theater called the "Class A" has been opened at Butte. A. B. L. Gellerman, the pioneer moving picture man of the Northwest and president of the Independent Western Film Exchange, is back of the enterprise, which assures the success of the enterprise. An innovation that will be introduced by Mr. Gellerman, is what is known as the chemo-crystal screen, a recent invention which imparts a like-life tone to the picture. Mr. Gellerman enjoys the distinction of having established the first moving picture house in the Northwest, the Nickelodeon in Portland, in 1904. Since that time he has become interested in a large number of moving picture houses throughout the Northwest. He is head of the Consolidated Amusement Company, recently organized in Spokane with a capital stock of \$1,000,000 for the purpose of establishing a circuit of moving picture theaters in the Northwest. The Independent Western Film Exchange has its headquarters at Port-

land with branches in Seattle, Spokane, Boise and Butte. The new theater will be in charge of Thomas McDonald.

NEBRASKA.

The Pastime is the name of a new moving picture theater recently opened at Seward under the management of Ward Green.

Messrs. Gay and Foote are the proprietors of the Gay, a high grade moving picture theater of Holdrege.

David Paine, formerly a Korean student of the State Normal School at Kearney, has purchased the airdome at Calloway and will conduct it during the summer. Mr. Paine has purchased a camera. He has built up a large patronage and has become an expert workman. He will reproduce moving pictures of local manners and customs.

The Majestic Moving Picture Theater was recently opened at Alliance.

Fremont is to have another new moving picture and music house that will cost more than \$40,000. Johnson Brothers, proprietors of the Bijou Theater, have purchased property in the business section of the city for \$30,000 and will expend \$12,000 and \$15,000 in converting it into a place of amusement. The house will have a seating capacity of almost 800.

NEW HAMPSHIRE.

The Pastime Moving Picture Theater at Laconia has been purchased by Charles A. Riva, who will continue to operate the same.

NEW JERSEY.

The J. Frank Hatch Film Company has been incorporated at Camden for the purpose of manufacturing, leasing and selling moving picture films. The capital stock is \$25,000 and the incorporators are J. Frank Hatch, George R. Askin and John T. Behan.

NEW YORK.

The Cort-Kitsee Company of New York City has been incorporated with a capital stock of \$150,000 to manufacture and deal in motion picture films, projecting machines and all kinds of sound producing machines. The directors are H. Howard Babcock, Louis B. Fordan, 115 Broadway; Jacob Ginsburgh, 2 West 112th street, New York, N. Y.

The Lyric Vaudeville Company of Brooklyn has been incorporated to own, lease and manage moving picture theaters and other places of amusement. The directors are Louis Barr, 211 Sands street; Harry Traub, 25 McKibben street, Brooklyn; Abraham Flum, 538 West 143d street, New York City.

The National Association of Moving Picture Exhibitors has been incorporated with the approval of Supreme Court Justice Greenbaum. It is to operate throughout the United States and its purpose is to promote closer relations between the moving picture exhibitors. Among their incorporators are William J. Flagg and Howard Hall of New York and Newton M. Kent of Racine, Wis.

Plans have been filed for a moving picture theater to be opened at 108 Delancey street, New York City, by Well and Mayer, owners.

The Moving Picture Operators' Benevolent Association of Greater New York and vicinity, with principal offices in New York City, have filed certificate of incorporation with the secretary of state. It is the purpose of the organization to develop a feeling of unity between its members, to disseminate knowledge concerning the occupation and promote the general welfare of its members. The incorporators are Morris T. Klapholz, Jacob Priess, Barney Bennan, Samuel Citrin and Rudolph Schelman of New York City.

A moving picture theater will be erected at Genesee street and Goodyear avenue, Buffalo, by Frank Nowak at a cost of \$10,000. Work has begun and it is the purpose to have it completed in the early summer.

Joseph Reinhorn will open a moving picture theater at 216 West Forty-second street, New York City.

The National Film Distributing Company has been incorporated to market the recently proposed program of the National Film Manufacturing and Leasing Company. The Distributing Company will establish twenty-five exchanges or contract with those now existing, where possible, by incorporating each exchange at \$20,000 and subscribing one-half the stock. The present offices of the company are at 34 West Houston street, New York City, in charge of Jack Ablowich, treasurer and acting manager.

Thomas C. Young, 718 East 178th street, New York City, has been granted permission to erect an open air theater.

The Keystone Moto-Photo Company, New York City, has

been incorporated to deal in moving picture films and conduct moving picture theaters and other places of amusement. The directors of the company are Benjamin Schwartz, 146 Heyward street; John Manheimer, 1345 Forty-seventh street, Brooklyn; William H. Magatagin, 3116 G. street, Philadelphia.

Bernard Vehwinkle, 1594 East Genesee street, Buffalo, has been granted permission to erect a moving picture theater at a cost of \$4,000.

The Opera House at Ilion has been purchased by Messrs. W. H. Linton and M. D. Nichols, who will conduct it as a moving picture house.

The Atlas Film Company of New York City has been incorporated with the following directors: Charles V. Henkel, 981 Woody Crest avenue; Samuel Falk, 708 Ninth avenue; Maurice E. Goldfern, 358 East 149th street, New York City. It is the purpose of the organization to own and operate moving picture houses and deal in amusement devices.

A new moving picture theater will be erected at 149 East Twenty-third street, New York City, by the Abold Realty Company at a cost of \$15,000.

Lux Brothers, owners of the Alhambra Theater at Utica, will erect a new theater which will have a seating capacity of 900 and will be one of the most attractive in that city.

A new moving picture and vaudeville theater is being erected at Union avenue and First street, New Rochelle, by Frank C. Praete and others at a cost of \$12,000. The house will be known as the "West End" and will be thoroughly modern and up to date.

The International Motion Pictures Company has been incorporated with a capital stock of \$75,000 by G. E. Reynolds, L. Reynolds and G. M. Saxe, all of New York City, for the purpose of manufacturing motion picture apparatus.

NORTH CAROLINA.

The Liberty Theater Company has been incorporated at Winston-Salem with a capital stock of \$25,000 for the purpose of conducting a moving picture theater. The incorporators are A. F. Moses, J. F. Crutchfield and Robert Hancock.

The F. S. Lambeth Opera House at Thompsonville has been leased by the Piedmont Amusement Company of that city, who will conduct it as a moving picture and vaudeville house.

The Athens is the name of a handsome new moving picture theater recently opened at New Bern.

The Amuzu, a moving picture theater of Winston-Salem, has been purchased by Messrs. G. L. Richerson and W. W. Baltimore.

One of the largest and best equipped open air moving picture theaters for negro people in the entire South has been opened at the corner of East Market and Forbis streets, Greensboro.

The Ottoway is the name of a new moving picture theater to be opened at 12 North Tryon street, Charlotte. When completed it will be one of the handsomest moving picture theaters in the South.

NORTH DAKOTA.

The Orpheum Moving Picture Theater was recently opened at Minot.

H. A. Leek of Fargo is now sole proprietor of the Lyceum Theater of that city, having purchased the interest of his partner, F. G. Perkins.

Manager Treat of the Bijou Theater at Fargo recently celebrated the sixth anniversary of that popular house by entertaining the entire force at dinner at the conclusion of the performance. The Bijou was the original motion picture house of Fargo and has always set a high standard of excellence as a popular price family amusement place.

OHIO.

The Theatorium, a moving picture house at Wauseon, has been purchased by Messrs. F. W. Croft and H. T. Snyder of Tiffin.

The Lake Shore Film and Supply Company of Cleveland has increased its capital stock from \$10,000 to \$100,000.

A moving picture theater will be erected at High and Beech streets, Oxford, by Zora Beckett, which will have a seating capacity of 600 and will cost \$7,000. It will be operated by W. E. Keen.

The Pastime, a handsome moving picture theater located at 17 South High street, Columbus, recently opened its doors to the public under the management of John W. Swain. The house has a capacity of 600. The walls are of olive green with trimmings of white and gold. The most modern ventilating system is provided, which supplies 18,000 cubic feet of fresh air every

three minutes, and the house is practically fireproof. Rest rooms for ladies, with attendant maids, are provided.

J. F. Carr and others will erect a moving picture theater at Portsmouth.

The Wigwam is the name of an up-to-date moving picture theater recently opened at Ripley by Messrs. Maddox and Flaeger. It has a seating capacity of 350.

The Star, a moving picture and vaudeville theater of Martin's Ferry, formerly owned by Arthur Snodgrass, has been purchased by the Central Amusement Company.

The Star Moving Picture Theater of Gibsonburg, formerly owned and operated by M. B. Daub, has been purchased by B. Follette.

The Lyceum Theater, Central and Fifth avenue, Cincinnati, has been purchased by Colonel Edward Hart, who will establish a theater for the colored people.

With delegates from seven states in attendance, the Ohio Exhibitors' League recently met at Columbus and laid plans for a national convention to be held in Cleveland August 1. The Ohio league is the parent organization and has more than 180 members. A committee to arrange for the national convention is composed of the following: F. M. Kenny and W. A. Casper, Cleveland, and H. A. Rehark of Sandusky. The officers are: President: M. A. Neff, Cincinnati; first vice-president, W. A. Pettis, Conneaut; second vice-president, F. M. Kenny, Cleveland; secretary, J. A. Kyle, Lebanon; treasurer, J. J. Hudd, Cincinnati. A project which will probably be consummated at the convention is the formation of a fire insurance association, which will carry all the insurance on picture houses belonging to members.

OKLAHOMA.

The Lyric Theater of Tulsa, formerly owned by R. B. Stevens, has been purchased by L. E. Roberts of Ft. Worth, Texas, who will spend \$3,000 in remodeling same.

The Lyric Theater at Bartlesville has been purchased by Messrs. B. G. Kennedy, H. H. Nally and D. W. Cummings, who have also leased the Pythian Theater of that city and will consolidate the two in the Pythian Theater, where pictures will be shown when not occupied by other attractions.

The Wonderland Moving Picture Theater at Tulsa has been acquired by Dr. C. W. McCarty.

The New Yale Theater is a recent addition to the moving picture theaters at Bartlesville. It is modern in every respect and has a capacity of about 600. It will be devoted to moving pictures and vaudeville and only high grade entertainment will be offered. A mirror screen has been installed, which adds greatly to the enjoyment of patrons. The management is under C. A. Jackson, a respected citizen, who delights in pleasing his patrons and will make every effort to maintain the present high standard of the house.

The Pastime Theater at Ada has been purchased by Ed Ward, who has thoroughly overhauled the same.

OREGON.

Plans have been prepared for a new theater to be erected at the corner of West Park and Alder streets, Portland, by the Keating & Flood Company.

Melvin G. Winstock, general manager of the People's Amusement Company of Portland, informs us that the company has taken a ten years' lease on the Grand Theater, a completely equipped opera house of Vancouver, Wash., having a seating capacity of 800 and which originally cost not less than \$50,000. It has also taken a long lease on a moving picture theater to be erected at Killingsworth and Albina avenues, Portland, by E. N. Baker at a cost of not less than \$15,000 and a seating capacity of 400 or more, and a building which will be converted into a theater at First and Alder streets. All of these theaters will be devoted exclusively to the best moving pictures and high class music. The company has recently expended \$15,000 in redecorating and improving the Star Theater of Portland, which is the principal theater of the company. The capacity of the house has been increased three hundred and it has been made more beautiful inside and outside.

PENNSYLVANIA.

Messrs. Jones, Evans and Roberts have been given permission to convert the building at 1907 North Main avenue, Scranton, into a moving picture theater.

The William Penn is the name of an attractive moving picture theater recently opened at 602 Edgmont avenue, Chester, under the management of Clem Ewing.

The Asher-Black Vaudeville Company is the name of a new concern incorporated under the laws of Delaware by F. R. Han-

sel, George H. B. Martin and S. C. Seymour, all of Philadelphia, with a capital stock of \$500,000. It is the purpose of the company to establish theaters and promote motion picture entertainments.

Manhattan is the name chosen for the moving picture theater recently opened at Scranton.

P. M. Spangler has been granted permission to open a moving picture theater at Waynesboro.

The Moving Picture Palace of East Greenville, which recently opened its doors to the public under the management of W. R. Javens, is said to be the most complete and up-to-date building of its kind in that part of the state outside of the larger cities. It is beautifully decorated, the color scheme being pale green and gold in the main auditorium and white and gold in the lobby.

Plans are being prepared for a moving picture theater to be erected at Pittston by James Corcoran, proprietor of the Union Hotel of that city. The work of construction will probably not begin before fall. The building will surpass in size and beauty any similar structure in the city. It will have a seating capacity of 600.

The moving picture and vaudeville theater, 1216-1218 Market street, Philadelphia, occupied by the Moving Picture Company of America on a twenty-year lease which does not expire until 1928, has been sold to Mastbaum and Fleisher for \$800,000.

The property at 32 to 38 Chelton avenue, Germantown, has been purchased by J. F. Zimmerman, a well known theatrical man, who will erect a theater to be devoted to moving pictures and vaudeville, at a cost of \$100,000.

Application has been made for a charter for the General Amusement Company, Inc., which has for its promoters L. J. Chamberlain and Attorney J. Mal Gillespie, of Shamokin, and W. F. Lyons, of Sunbury. The purpose of the company is to produce and exhibit various forms of amusement, including moving pictures. Among the towns in which theaters will be opened are the following: Bloomsburg, Berwick, Sunbury and Milton.

W. T. Clark will open a moving picture house at 2805 Dauphin street, Philadelphia.

A moving picture theater will be opened at 7 South Thirteenth street, Allison Hill, by J. M. Kenney.

The Kinemacolor Company of America, formerly located at Allentown, has been reorganized and incorporated at \$6,000,000 by leading capitalists of both East and West. A. H. Sawyer, the only member of the old company retained, is in charge.

NORTH CAROLINA.

The Greenville Amusement Company has been incorporated at Greenville with a capital stock of \$2,000 for the purpose of promoting moving picture and other forms of amusement. The incorporators are Benjamin Cleveland and T. D. Jervy, Jr.

SOUTH DAKOTA.

The Crystal Theater of Pierre has been purchased by G. F. Cleaver of Redfield, who will operate the same.

TENNESSEE.

Captain W. D. Ament, so well and favorably known in the amusement field in the South and who conducts a number of moving picture and vaudeville houses, has expended over \$2,000 on the Elite theater at Jackson, which has added greatly to its attractiveness and also enlarged the capacity which hitherto has not been sufficient to meet the demands of the rapidly increasing patronage.

TEXAS.

A. C. Fulletz will open a moving picture theater in the Walton building at Kirbyville.

The "Isis" is the name chosen by H. Fichtenberg, owner of the Dixie Film Company, of New Orleans, for the elegant new moving picture theater to be erected by him on Prairie avenue, Houston, Texas, at a cost of something like \$75,000. No expense will be spared and all the appointments will be most modern. Mr. Fichtenberg also owns a string of moving picture theaters in the South.

The Dreamland of Laredo has increased its seating capacity to 800 and has also improved its ventilating system.

The Temple and Majestic, moving picture theaters of Temple, have been acquired by W. F. Lucas, who will continue to operate both houses. Mr. Lucas formerly owned the Majestic.

The Victor Amusement Company has been incorporated at Fort Worth with a capital stock of \$30,000 by T. J. Walsh, J. J. Dillon, R. A. Healey and others.

An open air moving picture theater will be erected at Longview by A. N. Oden.

A moving picture theater has been opened at League City by Messrs. Maupin and Sadler.

The Cozy, a moving picture theater of Lockport, has been purchased by John Johnson.

T. S. Wren and H. M. Berry have leased a site at the corner of Lamar avenue and Seventh street, Wichita Falls, on which will be erected a summer theater which will have a seating capacity of between 1,000 and 15,000 and will be devoted to high grade vaudeville and moving pictures.

The Empire, a vaudeville and moving picture house, was recently opened at Abilene.

A moving picture theater will be opened in the Robinson building, Teague, by Ben Lyttle, formerly of Fort Wayne, Ind.

UTAH.

The Western Moving Picture Company has been incorporated at Salt Lake City by A. P. Mehesy, J. K. Johnson and F. G. Anderson.

VIRGINIA.

The Arcade is the name of a moving picture theater recently opened at Norfolk, said to be the largest in that city, and one of the most modern and up to date in the state.

The New Casino is the name of a moving picture and vaudeville theater being erected at Luray by J. R. Jobe.

The Victoria Theater Company has been granted a charter to do business in Richmond. The company will operate a moving picture theater and is capitalized at from \$10,000 to \$50,000. The officers are: S. Galeski, president; E. P. Harris, secretary, and J. S. Galeski, treasurer, all of Richmond.

WASHINGTON.

The Star Moving Picture Theater at Colville has been purchased by Charles R. Dutro, who also owns the Empire Theater of that city.

J. H. Clemmers has secured a building at 717 Sprague avenue, Spokane, on which he will spend \$5,000 in converting it into one of the finest moving picture houses in the northwest.

WEST VIRGINIA.

The Majestic Theater Company has been organized at Fairmont with a capital stock of \$50,000 for the purpose of operating a vaudeville and moving picture theater.

WISCONSIN.

The Crystal Theater at Dodgeville has been purchased by Messrs. Stacy Kitto and Will Bishop of that city and Art Benn, of Linden, who will make numerous improvements and promise their patrons high grade entertainment.

The Unique Moving Picture Theater at Tomah has been purchased by P. Rosemond.

Messrs. Edgar Farley and Nick Nelson will open a moving picture theater at Pensaukee.

After undergoing improvements to the extent of \$15,000 the Princess, 186 Third street, Milwaukee, has been reopened to the public. The seating capacity has been increased to 1,200 and daylight pictures have been installed. A \$3,000 pipe organ has been installed, and will be used to accompany three illustrated songs during each performance. The system of lighting has been changed, while the ventilation has been improved by the addition of twelve ceiling fans and a large suction fan. The theater presents a very pleasing appearance, the color scheme being old rose and green, with trimmings of old ivory and gold. Thomas Saxe is owner of the theater.

Alec Weil has been granted permission to convert the building at Eleventh and Winnebago streets into a moving picture theater at a cost of \$18,000.

Messrs. Hanson and Taylor, formerly of Rhinelander, have purchased the "Gem," the leading moving picture house of Chippewa Falls, and the Victor Opera House of that city, which they will operate.

The Unique Theater, Waukesha, Manager Geo. B. Frellson, has increased its seating capacity and installed a new ventilating system at an expenditure of \$1,500.

The patronage of the Bijou Theater of Fond du Lac, under the management of Wm. E. Smith, has increased to such an extent that Mr. Smith has found it necessary to increase his facilities and will remodel a building, which will have a seating capacity of 500. It will be equipped with a pipe organ and a large mirror screen.

The "Butterfly" is the name of a handsome moving picture theater to be erected on Grand avenue, between Second and Third streets, Milwaukee, by A. Ries at an estimated cost of \$50,000. The house will have a seating capacity of 1,200.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	MAKER	Length.
4-17	Madame Rex	Biograph	996
4-17	The Two Fathers	Lubin	1,000
4-17	Robert the Silent	Pathé	1,000
4-17	Madame Rex	Biograph	
4-17	The Haven of Rescue	Selig	1,000
4-17	The Two Fathers	Lubin	
4-18	The Haunted Sentinel Tower	Edison	980
4-18	Lost Years	Gaumont	630
4-19	A New Life	Pathé	990
4-20	A Knight of the Road	Biograph	
4-20	The Mother	Selig	1,000
4-20	A Knight of the Road	Biograph	996
4-21	Turned to the Wall	Edison	1,000
4-21	The Insurrecto	Kalem	1,000
4-21	The Spirit of the Light	Vitagraph	
4-22	The Chief's Talisman	Pathé	
4-22	The Indian Maiden's Lesson	Essanay	1,000
4-22	The Chief's Talisman	Pathé	820
4-22	The Spirit of the Light	Vitagraph	995
4-22	The Erring Son	Gaumont	1,000
4-24	His Mother's Scarf	Biograph	994
4-24	Lai Chyeim	Pathé	1,000
4-24	Unto Us a Child Is Born	Selig	1,000
4-24	The Twin Towers	Edison	1,000
4-25	The Two Mothers	Essanay	1,000
4-25	A Klondyke Steal	Vitagraph	998
4-26	Rival Brothers' Patriotism	Pathé	950
4-26	Last Edict of Francis II.	Eclipse	878
4-27	The Sheriff and the Man	Lubin	1,000
4-27	The Reformation of Jack Robin	Melies	1,000
4-27	The Witch of the Everglades	Selig	1,000
4-28	Slabsides	Kalem	1,005
4-28	The Child and the Tramp	Edison	1,000
4-28	Enemies	Pathé	833
4-29	What a Woman Can Do	Essanay	1,000
4-29	A Priestess of Carthage	Gaumont	1,000
4-29	The Foster Father	Pathé	1,000
4-29	Picciola	Vitagraph	993
5-1	The Two Sides	Biograph	998
5-1	Forgiveness Is Sweet	Pathé	754
5-1	Her Master	Selig	1,000
5-2	The Snare of the City	Essanay	1,000
5-2	The Young King of Rome	Gaumont	560
5-2	The Derelict Reporter	Vitagraph	1,000
5-3	The Fiddle's Requiem	Kalem	1,000
5-3	Indian Justice	Pathé	1,000
5-3	The Page's Devotion	Eclipse	790
5-4	Mary's Stratagem	Melies	1,000
5-4	In Old California When the Gringos Came	Selig	1,000
5-5	Aida	Edison	1,000
5-5	When the Dead Return	Kalem	990
5-6	The Crusade of the Templars	Gaumont	1,000
5-6	Short-lived Happiness	Pathé	1,000
5-6	Hungry Hearts	Vitagraph	996
5-8	In the Days of '49	Biograph	995
5-8	My Daughter	Pathé	748
5-8	Lost and Won	Selig	1,000
5-9	Edna's Imprisonment	Edison	975
5-9	Three of a Kind	Gaumont	740
5-9	His Mother	Vitagraph	995
5-10	The Loyalty of Don Luis Verdugo	Kalem	980
5-10	The Abernathy Kids' Escape	Pathé	771
5-10	The Traitor	Eclipse	620
5-11	The Country Lovers	Biograph	995
5-11	Drifting	Lubin	1,000
5-11	The Spring Round-Up	Melies	1,000
5-11	Back to the Primitive	Selig	1,000
5-12	The Quarrel on the Cliff	Edison	1,000
5-12	The Carnival	Kalem	1,005
5-12	The Samourais' Expiation	Pathé	640
5-13	The Cow-Puncher's New Love	Essanay	1,000
5-13	In the Days of Nero	Gaumont	1,000
5-13	Lucia's Broken Promise	Pathé	958
5-13	Prejudice of Pierre Marie	Vitagraph	995
5-15	The Angel of the Slums	Lubin	1,000
5-15	The New Dress	Biograph	998
5-15	The Accomplice	Pathé	836
5-16	In the Baggage Coach Ahead	Edison	1,000
5-16	When a Man's Married	Vitagraph	1,000
5-16	The Bankrupt	Gaumont	1,000
5-17	The Juggler's Vengeance	Eclipse	396
5-18	The Still Alarm	Selig	1,000
5-18	Her Humble Ministry	Lubin	1,000
5-19	A Case of High Treason	Edison	1,000
5-19	In Blossom Time	Kalem	1,000
5-19	The Show Girl	Vitagraph	990
5-19	Paul and Francesca	Pathé	859
5-20	A Close Call	Pathé	960
5-20	Sunshine and Shadow	Vitagraph	990

Date.	Title.	MAKER	Length.
4-18	The Leading Lady	Vitagraph	985
4-18	What Happened to Aunty	Essanay	800
4-18	The Leading Lady	Vitagraph	
4-19	How Spriggins Took Lodgers	Edison	1,000
4-19	The Phoney Prince	Kalem	990
4-20	Solving the Servant Problem	Eclipse	465
4-20	An Unwilling Cowboy	Melies	980
4-20	Helping Him Out	Lubin	1,000
4-21	Mary Long and Tommy Short	Pathé	360
4-21	The Troublesome Secretaries	Vitagraph	990
4-24	The Hoyden	Lubin	1,000
4-25	Romance of a Valet	Gaumont	485
4-25	Old Folks	Gaumont	515
4-26	The Two Heroes	Edison	875
4-26	A Night and a Day	Kalem	995
4-27	How She Triumphed	Biograph	998
4-28	The Peace Offering	Vitagraph	988
5-1	A Fascinating Bachelor	Lubin	1,000
5-3	Josh and Cindy's Wedding Trip	Edison	1,000
5-4	Misplaced Jealousy	Biograph	503
5-4	Cupid's Joke	Biograph	493
5-5	The Belated Bridegroom	Lubin	1,000
5-5	Max Is Forced to Work	Pathé	670
5-5	Soldiers Three	Vitagraph	994
5-6	The Bunco Game at Lizardhead	Essanay	1,000
5-8	That Awful Brother	Lubin	1,000
5-9	Holding His Own	Essanay	1,000
5-9	The Laundry Lady's Luck	Essanay	400
5-10	The Baby of the Boarding House	Edison	1,000
5-10	Rubber Neck	Eclipse	370
5-12	The Welcome of the Unwelcome	Vitagraph	1,000
5-15	Discharging the Cook	Selig	600
5-15	Dear, Kind Hubby	Selig	400
5-17	How the Hungry Man Was Fed	Edison	550
5-17	Billy in Trouble	Pathé	950
5-18	The Redemption of Rawhide	Melies	1,000
5-18	The Manicure Lady	Biograph	997
5-20	Jimmie on a Lark	Gaumont	570

SCENIC

4-18	Brest, a Fortified Harbor of France	Gaumont	370
4-19	In the Province of Kwang Tung China	Eclipse	535
4-26	Scenes in Colombo	Eclipse	122
4-28	Pastimes in Chili	Pathé	160
5-1	Scenes Along the Mekong	Pathé	240
5-2	The Panama Canal in 1911	Edison	990
5-2	Tunis, Africa	Gaumont	440
5-3	Wismar, Germany	Eclipse	210
5-5	Through Venice	Pathé	295
5-8	Over Lucerne in an Airship	Pathé	253
5-10	The Ocean Harnessed	Pathé	216
5-16	Wild Animals in Captivity	Essanay	1,000
5-17	In and Around Havana	Edison	450
5-17	Fishguard Harbor, Wales	Eclipse	600
5-20	Shooting the Rapids	Gaumont	415

INDUSTRIAL

4-18	Catching the Deep Sea Turtle	Essanay	200
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SPORTS

5-15	Winter Sports at Lucerne	Pathé	150
5-19	The Fastest Motor Boat in the World	Pathé	50

ACROBATIC

5-9	Spring-heeled Jack	Gaumont	245
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SCIENTIFIC

4-21	Boil Your Water	Pathé	
4-21	Boil Your Water	Pathé	535

TRICK

5-12	American Beauties	Pathé	351
5-17	A Tragedy in Toyland	Kalem	940

DAILY LICENSED RELEASES.

MONDAY: Biograph, Lubin, Pathé, Selig.

TUESDAY: Edison, Essanay, Gaumont—Kleine, Vitagraph.

WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Pathé.

THURSDAY: Biograph, Lubin, Melies, Selig.

FRIDAY: Edison, Kalem, Pathé, Vitagraph.

SATURDAY: Essanay, Gaumont—Kleine, Pathé, Vitagraph.

INDEPENDENT

Date.	Title.	Maker.	Length.
DRAMA.			
4-17	With Stonewall Jackson	Champion	
4-17	Dog and Wolf	Eclair	600
4-17	The Stampede	Imp	1,000
4-17	A Close Call	Yankee	
4-17	With Stonewall Jackson	Champion	1,000
4-17	A Close Call	Yankee	950
4-17	Two Plucky Girls	American	975
4-18	Cally's Comet	Thanhouse	1,000
4-18	Return of Company D	Bison	950
4-19	The Rival Artists	Nestor	950
4-19	The Mute of Portici	Ambrosio	950
4-19	A Half-breed's Courage	Champion	950
4-19	The Rival Artists	Nestor	
4-19	A Half-Breed's Courage	Champion	
4-20	Resignation	Imp	500
4-20	A Daughter of the Revolution	Rex	950
4-21	Dr. Grant's Wonderful Discovery	Lux	885
4-21	The Voice of His Conscience	Solax	950
4-21	The Minister's Son	Yankee	950
4-21	The Voice of His Conscience	Solax	
4-21	Weighed in the Balance	Thanhouse	1,000
4-21	The Minister's Son	Yankee	
4-22	The Last Rose	Powers	
4-22	In the Tepee's Light	Reliance	950
4-22	The Stolen Legacy	Great Northern	950
4-24	Gen. Meade's Fighting Days	Champion	950
4-24	Bud Nevins—Bad Man	American	990
4-24	While There's Life There's Hope	Imp	1,000
4-24	Herodias	Eclair	955
4-24	Why the Sheriff Resigned	Yankee	950
4-25	An Indian's Ambition	Bison	950
4-25	The Poet of the People	Thanhouse	995
4-25	Melody of Fate	Powers	500
4-26	The Quartermaster	Ambrosio	500
4-26	Vengeance Hath Been Had	Reliance	950
4-26	His Wife	Nestor	980
4-27	The Boss of Lucky Ranch	American	990
4-27	Little Lewis Toy	Itala	950
4-27	The Scarlet Letter	Imp	1,000
4-27	The Realization	Rex	950
4-28	A Red Man's Gratitude	Bison	950
4-28	Across the Mexican Line	Solax	950
4-28	An Elevator Romance	Thanhouse	995
4-28	Girl of the Coral Reefs	Yankee	950
4-29	The Cossack Duke	Great Northern	894
4-29	Hearts Under Oilskins	Powers	975
4-29	Locked Out	Reliance	950
5-1	A Kentucky Girl	Yankee	950
5-1	A California Love Story	American	828
5-1	Clark's Capture of Kaskaskia	Champion	950
5-1	Second Sight	Imp	1,000
5-1	For Their Mother	Eclair	695
5-2	The Crisis	Powers	450
5-2	Shifty's Claim	Bison	950
5-2	The Pillars of Society	Thanhouse	1,000
5-3	The Traces on the Snow	Ambrosio	950
5-3	Out of the Dark	Champion	950
5-3	The Other Man	Nestor	975
5-3	Such Is the Kingdom	Reliance	950
5-4	The Temptress	Imp	1,000
5-4	The Cry of the Native Country	Itala	950
5-4	The Ultimate Sacrifice	Rex	950
5-5	A Knight of the Trail	Bison	950
5-5	The Somnambulist	Solax	950
5-5	The Sinner	Thanhouse	995
5-5	Zelda, the Gypsy	Yankee	950
5-6	The Awakening of Galatea	Powers	950
5-6	Over the Shading Edge	Reliance	950
5-8	The Opium Smuggler	American	900
5-8	Four Lives	Imp	300
5-8	Col. Baker, 1st Calif.	Champion	950
5-8	In Sunny Italy	Yankee	950
5-9	The Crow Chief's Defeat	Bison	950
5-9	The Railroad Builder	Thanhouse	1,000
5-10	Air Bubbles	Ambrosio	500
5-10	Making a Man of His Son	Champion	950
5-10	After Twenty Years	Nestor	975

Date.	Title.	Maker.	Length.
5-10	A Left Hook	Reliance	950
5-11	The Sheriff's Captive	American	1,000
5-11	For Her Brother's Sake	Imp	1,000
5-11	The Marchioness of Ansperti	Itala	950
5-11	The Guardsman	Rex	950
5-12	The Foreman's Bride	Bison	950
5-12	The Postmistress	Lux	700
5-12	The Regimental Ball	Thanhouse	1,000
5-12	The Angelus Bell	Yankee	950
5-12	Beneath Life and Death	Solax	950
5-13	The Nun	Great Northern	950
5-13	As Your Hair Grows Whiter	Powers	950
5-13	The Conflict	Reliance	950

COMEDY

4-18	Copper Wit	Powers	
4-18	Copper Wit	Powers	700
4-19	The Old Excuse	Solax	
4-19	A Tale of Ebon Tints	Reliance	950
4-19	The Old Excuse	Solax	500
4-19	The Scheme That Failed	Solax	475
4-20	The Hero	Imp	500
4-20	One Month to Live	American	1,000
4-21	A Cowboy for a Day	Bison	950
4-22	Marriage Midst the Sausages	Itala	500
4-22	Foolshead—Wrangler for Love	Itala	500
4-26	She Wanted a Man with Brains	Champion	950
4-26	The Count of No Account	Solax	950
4-28	Naughty Miss Edith	Lux	472
4-28	Bill's Garden	Lux	419
4-29	Foolshead—Telegraph Boy	Itala	500
4-29	The Bottle of Milk	Itala	500
5-2	The Joys of Persecution	Powers	500
5-3	Susceptible Dad	Solax	500
5-3	Nearly a Hero	Solax	450
5-4	The Hobo's Round-up	American	470
5-4	Crazy Gulch	American	520
5-5	Fashion and Its Consequences	Lux	476
5-5	Bill as a Toreador	Lux	419
5-6	The Would-Be Sportsman	Great Northern	450
5-6	The Lucky Banana Seller	Great Northern	500
5-6	Foolshead—Life Insurance Agent	Itala	950
5-8	A Village Flirt	Eclair	910
5-8	The Fair Dentist	Imp	700
5-9	The Four of Us	Powers	475
5-9	Contagion	Powers	475
5-10	Tweedledum Is Late	Ambrosio	500
5-10	Nearly a Hero	Solax	550
5-10	Beneath the Moon	Solax	400
5-13	Foolshead Has Lost a Needle	Itala	500
5-13	Marriage Advertisement	Itala	500

SCENIC.

4-17	Jerusalem and the Mount of Olives	Eclair	315
4-18	Wine Harvest	Powers	
4-18	Wine Harvest	Powers	250
4-25	A Day with an English Bargeman	Powers	500
4-26	How Winter Decorates Nature	Ambrosio	500
5-1	United States Cavalry Drill	American	172
5-1	The Blue Nile	Eclair	290
5-12	A Walk in Tunis	Lux	252

DAILY INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouse.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouse, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance.

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building

Vol. V.

CHICAGO

No. 6.

Exploiting Motion
Pictures for
Entertainment,
Education, Science
and Advertising

WARREN KERRIGAN IN
"THE CALL OF THE OPEN RANGE,"
BY AMERICAN.



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SELIG

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MOTOGRAPHY

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Scene from the Coming Selig Feature Film, "Captain Kate."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. V.

CHICAGO, JUNE 1911

No. 6

VIEWS OF PUBLIC EDUCATORS.

SOME time ago MOTOGRAPHY sent a letter to the superintendents of education in all the states of the Union, asking their opinion of motion pictures as a means of instruction. None of the replies received were distinctly unfavorable; indeed, about seventy per cent of them were positively favorable, the only reservation bearing on the selection of appropriate films.

Some of these expressions by those appointed to supervise the instruction of the youth of their respective states are very optimistic—even enthusiastic. A few examples follow:

STATE OF COLORADO, DEPARTMENT OF PUBLIC INSTRUCTION.

Denver, Colo.

Your letter regarding the use of motion pictures by school boards and others for educational purposes has been received. This is a subject in which I am greatly interested. I believe it promises to be one of the great forward steps in education, and the use of the pictures to instruct will make work easy and pleasant for students, as by their use they will absorb knowledge that under other circumstances they would have to work diligently to obtain.

I would be glad to see a number of your magazine, and glad to know more of your work.

If you wish to use the above opinion you are at liberty to do so.—HELEN M. WIXSON, *Superintendent.*

STATE OF CALIFORNIA, OFFICE SUPERINTENDENT PUBLIC INSTRUCTION.

Sacramento.

You are entirely free to quote me as saying that there is a great opportunity awaiting school boards and others interested in the public schools, in the way of adopting motion pictures to educational purposes among the children. One of the important things the future must do is to seize this opportunity and work it out to a beneficial end.—EDWARD HYATT, *Superintendent.*

STATE OF ARKANSAS, DEPARTMENT OF EDUCATION.

Little Rock.

In response to your inquiry, I will state that I am in hearty accord with all movements, among school authorities, to advance and enlarge the scope of graphic presentation of subjects, and agree that moving pictures are, probably, the highest type of such presentation. My only reservation in making this endorsement is that there should be well organized, thoroughly competent and reliable sources for the selection of the subjects and pictures to be used in the schools.—GEO. B. COOK, *State Superintendent.*

STATE OF KANSAS, DEPARTMENT OF EDUCATION.

Topeka.

I am unable to answer your recent favor in such a manner as I should like, for the reason that I do not know exactly the plan you have in mind. That the use of motion pictures is gaining ground among school boards and educators, I fully understand. I believe, also, that properly selected subjects might well be the means of valuable educational experience to the boys and girls of our schools.—E. T. FAIRCHILD, *State Superintendent.*

Few as these examples are, they are encouraging. It becomes evident that in some states at least the

time is almost ripe for the entrance of the motion picture into educational work. Even a passive attitude toward the innovation on the part of the educators should be sufficient incentive to enterprising business men to get in and develop the opportunity. Cordial approval, such as some of these officials have manifested, is virtually an invitation to get busy.

MADISON SQUARE'S OPPORTUNITY.

MADISON Square Garden, New York, with a seating capacity of over 12,000—to be exact, 12,137—has gone over to pictures, making it the largest exclusive picture theater in the world. L'Hippodrome, at Paris, France, probably the next largest, seats 6,000; but only about half of that capacity is opened to the public, 3,000 being about the limit of attendance.

As yet Madison Square Garden has not been tempted into the foolish error, so common in New York, of bolstering up a poorly selected program of pictures with still poorer vaudeville. In that respect it offers Gotham something new in picture theaters. The pictures were put on because the management of Madison Square saw a chance to avoid the usual period of summer idleness. Straight pictures cost less than vaudeville and pictures, and for that reason if for no other, we may expect a good try out of the straight program. But after a while the usual humdrum, indifferent arrangement will probably have the usual effect. The attendance will fall off; the management will awake to a sense of something wrong; and to bring back the straying attendance, about five hundred dollars' worth of vaudeville will be put on, with possibly a little skimping of the picture program to accommodate it.

This is all conjecture, and it may wrong the Madison Square Garden management. We hope it does; for we cannot but regard the advent of pictures in the great hall as a rare opportunity. Over four thousand people attended the first show. No doubt they were attracted as much by the novelty of the location and the unusual magnitude of the new picture theater as they were by the program. But that does not alter the fact that in a city the size of New York even a larger crowd could be held to constant attendance by the right program. And by right program we mean not only a wise selection of pictures, but their projection in the most efficient manner known to the art, their accompaniment by the best obtainable music, and the judicious use of proper sound effects.

We have already stated that until the adoption of pictures by the Garden, the Paris Hippodrome was the largest picture theater in the world. Between the two big houses there are so many parallel conditions that a study of the Paris enterprise should be interesting to the Garden management.

The Paris Hippodrome was built during the Paris exposition, 1899 to 1900, and, as the name over the arch in-

dicates, was erected for Bostock and designed to house a circus. During the exposition the building was used for this purpose and was a tremendous success, showing an average net profit of about \$5,000 per day of two performances. It represents an investment of nearly \$700,000, being owned and controlled by M. Berheim, a banker of Nancy, France.

Following the close of the exposition, however, the great building became more or less of a "white elephant" on its owner's hands and stood vacant for a long time. It is little more than two years ago that the Hippodrome Company of Cinematograph Theaters took possession of it; and its operation as a moving picture house has been very successful. The company pays a rental of about \$35,000 a year. This seems high; not for the building, but for a picture theater location. But when it is considered that the seating capacity is 6,000; that the price of admission ranges from 10 to 50 cents, according to the location of the seats; and that the house habitually plays to nearly half capacity, it will be seen that the rental figure is not exorbitant. As a matter of fact, it pays but a low rate to the owner on his investment.

The fact that this mammoth picture theater is situated in a remote and rather poor part of the city might seem to detract from its prosperity. But in France, as in this country, the moving picture show is the poor man's amusement. The Paris Hippodrome, with its sliding scale of prices, ranging from 10 to 50 cents, accommodates all classes; and its very remoteness from other amusements serves to give it a monopoly of local patronage—which is all that the average picture theater needs for successful operation.

The house, as it was originally built for Bostock, was far too large for any picture show. So the auditorium was divided nearly in two by a huge partition. This partition constitutes a screen 1,300 square feet, upon which the machine projects its living pictures.

The company controlling the house is a great advertiser, using all the known methods of attracting attention through general and specific publicity. No doubt this explains why it is able comfortably to fill the big hall repeatedly. Only a reading of the extensive program is necessary to be certain that full value is rendered for the price charged, and that here one must certainly get his fill of moving pictures. The program of one performance is reproduced here:

Part the first.

A Well Played Trick (comic).

The Mad Woman of the Pond (dramatic).

Liquid Electricity (extremely comic).

The Serpentine Dance (fantastic—colored).

Betrayed (dramatic).

Sketches at Full Gallop (views of a lightning-sketch artist in action).

Pickmann the Second (color scene of a wizard doing strange tricks).

The Stag Hunt (study).

The Good Little Clown (comic).

An intermission of 20 minutes occurs here, during which music is discoursed by an orchestra of 100 pieces, fine singing being also a feature of the musical number.

A refreshment hall is run in connection with the theater as a concession.

Part the Second.

First Prize of the Violoncello (comic).

In Love for a Day (dramatic).

No More Servants (comic).

Eclipse of the Sun and Moon (trick scenes in colors, by M. G. Melies).

The Haunted Hotel (trick scenes).

The Floods of Southern France (scenes taken from life).

France in Morocco (scenes from life).

The Phenomenal Lance (comic).

Grand Boxing Match for the World's Championship—Tommy Burns, Champion of America; Gunner Moir, Champion of England.

All sounds appropriate to the motions depicted on the screen are faithfully and accurately reproduced.

We want particularly to call attention to the facts that only pictures and music are used in the Paris Hippodrome, and that from ten to fifty cents admission is charged. Surely if this can be done in gay, pleasure loving Paris it can be done in New York.

Here is food for thought for the Madison Square Garden management. There is no good reason why a two-hour program of pictures and orchestral music, with admission prices running up to at least fifty cents, should not be an overwhelming success, making reputation and money for its backers and rendering an extraordinary service to the art of motography, establishing it permanently among the major entertainments of the civilized world.

If Madison Square Garden runs only a mediocre show, exactly as its smaller competitors are running theirs, it cannot hope permanently to attract any larger attendance than those smaller competitors are attracting. The mere fact that it can accommodate big crowds will not bring them, and its very size would make it a laughing stock were its program not commensurate.

One is often tempted to believe that the very men who are responsible for the motion picture show, and who back it with their money, are only half-hearted in the faith they place in it as an entertainment. Will we never find a promoter who is sport enough to put on a big show of pictures, and test out the popular demand? Madison Square Garden affords the opportunity. Will it be seized?

THREE REELS A WEEK.

NEARLY all the licensed producers of motion pictures are increasing their output. Pathé Frères, now producing four reels of film each week, announces an addition of one more reel. Edison and Selig have already increased from two to three reels, and Essanay, Lubin and Kalem announce a similar increase immediately. Vitagraph will also add one reel, making a total of four a week. Indeed, Biograph, Kleine and Melies are the only licensed makers who have as yet issued no announcement of increase.

At first thought it might seem that a possible sacrifice of quality might be involved in this increase of quantity. But the licensed manufacturers have proven their ability to take care of whatever they may undertake in

their own line of effort. With efficient direction, it is no more difficult to produce four reels a week than four a month. It means merely more producers, and probably more stock companies; and given the proper equipment, two or more producers can work as well contemporaneously as they can successively. After all, it is a mere matter of investment and expense.

Nor need we fear an exhaustion of subject matter. That thought has been expressed time and again in the field of literature; yet there are today more short stories written than ever before. The material for fiction and scenarios is inexhaustible.

But the marketing of thirty reels or more of film each week is another matter. The market for the present output is already made. The consumption of licensed films is a practically definite number of reels of positive film per week. If the total number of negatives is increased, the natural result will be less prints from each negative. Obviously, that would be poor business; for it is much better commercially to sell sixty prints from one negative than to sell thirty prints from each of two negatives.

As the licensed makers are good business men, we must credit them with a motive beyond the obvious. Since it is hardly practicable to educate the exhibitor to a more liberal use of films, the intention must be to increase the number of users of licensed film. This can only be done by winning over some of the present independent exhibitors.

The possibility of a working agreement between the licensed and independent makers has been suggested. As we see it, this could have but one result. The licensed makers would gain a number of new customers; for in the aggregate, the independent product is not yet equal in quality to the licensed, notwithstanding some individual independent releases have extraordinary merit. Then would follow a stampede by the poorer independent makers and a price cutting war which would turn back some of both the independent and licensed exhibitors; for quite a few showmen still place cheapness above quality. When the smoke cleared away the industry might be better off; but some of the present makers would no longer be with us.

The greatest opportunity in the increased output lies in a consistent production of educational subjects and a vigorous campaign for the business of schools and churches. If every maker would make one reel a week of distinctly educational stuff, a new market for it would not be hard to find. Can we hope that this will ultimately be done?

VAUDEVILLE AGAIN.

NOW that agitation in regard to the elimination of cheap vaudeville from motion picture programs has arisen again, it may be of profit to mention the experience of Chicago's leading motion picture house in this respect.

The Orpheum theater occupies a five-story building situated on Chicago's main business street in the very heart of the shopping district, representing an investment of \$160,000. It is by all odds the most pretentious picture theater in the "loop" district if not in the whole city. The Orpheum was opened in September, 1907, as a vaudeville house. It presented vaudeville for just seven weeks. Then the importunate call of the motion picture conquered; the "Continuous Vaudeville" sign over the entrance was changed; and the Orpheum became the largest picture

theater in Chicago. Under the new regime a program consisting of three reels of film and two songs (one or both illustrated by slides) was given, at an admission price of ten cents. For two years this policy prevailed with great success. Then the management heeded the false lure of vaudeville and incorporated an act or two in the bill.

The experiment lasted just three weeks, when the manager kicked vaudeville out the back door, and held up his hand in that well known manner which means "never again." And never again has vaudeville entered the portals of the Orpheum theater. The management depends solely on the high quality of its films, music, and other accessories to hold public patronage. When we state that the Orpheum keeps its doors open from 8 a. m. to 11 p. m. and is filled to capacity most of the day, there is no room for doubt as to whether the Orpheum is satisfying its patrons or not. The Orpheum is indeed an unqualified success. And it is not straining a point to say that much of the success of the Orpheum theater is due directly to the *absence* of vaudeville, for there is unquestionably a large class of the public that detests cheap vaudeville with unutterable loathing.

Let it be noted that the Orpheum management did not eliminate vaudeville solely because it increased the running expense. The Orpheum people are not niggard of expenditure; they freely buy every possible accessory which can add to the attractiveness of their house or heighten the artistic effect of the program. They ousted vaudeville because they considered it unprofitable from every standpoint, artistic as well as financial.

On one of the main cross-town streets, also in the "loop" district of Chicago, there are three first-class picture theaters located within one block. For a long time past these houses have run vaudeville as a weapon in competition. Each ran vaudeville because the others did. Recently, however, they came to a mutual agreement to eliminate vaudeville from their programs, and they are now running their houses at a greatly increased profit with no visible falling away of patronage, except that which inevitably accompanies the advent of the summer season. It is noted in connection with each of these houses that the elimination of vaudeville has been accompanied by an increase of quality in the singers employed for the illustrated songs. Two houses have employed spot-light singers of considerable talent who appear to please the audience far better than any vaudeville act of the past. Thus the program has been benefited, not only by the disappearance of the abominable vaudeville, but also by an improvement of the entertainment features which remain.

It is generally agreed by all persons of taste and insight that vaudeville is an unmitigated pest and burden upon the motion picture business. It is responsible for nine-tenths of the scorn and censure which have been irrationally heaped upon the photoplay. The photoplay can never lay claim to its full prerogative of dignity and respect so long as it holds traffic with this degrading incubus. Nobody justifies cheap vaudeville, but still it persists simply because it is long established, and reason prevaleth not against it. Exhibitors still cling to the old pest because they fear dire consequences should they turn it loose. The only hope is that such successful examples as we have mentioned above will convince the timid ones that their fears are groundless.

HATS OFF TO THE MOTION PICTURE !

AT last the motion picture has arrived! It can boast an encyclopedia. Like all first-class, sure-enough technical industries it has a work of reference, in two volumes, bound in half morocco, issued by the American School of Correspondence and written by David S. Hulfish. It is a very handsome work indeed, abundantly illustrated and containing six hundred pages of ably-written information. Every phase of the business is gone into, from the fundamental theory of persistence of vision to the latest developments in talking pictures and color motography. The main divisions of the subject have been treated exhaustively, and the little off-shoots and by-paths as well. One looks in vain for any distant relation that has been slighted or omitted. So far as one can determine by all the tests known to a book reviewer the volumes have been prepared in a careful and scholarly fashion.

Perhaps the best way to indicate the scope and aim of the work is to quote a few paragraphs from the preface:

Twenty years ago the motion picture was a child's toy. Today it is the basis of a business giving profitable employment to thousands of workers, offering amusement and education to millions of people, and involving an investment of capital that places it among the world's great industries.

The motion-picture maker sets up his whirling camera in the wilds and the crowded city alike. He records the downfall of kings and the inauguration of presidents, the horrors of great disasters and the deeds of popular heroes; he spreads before us in moving panorama all that is interesting in nature and in man's work, in drama and in real life. Every large city has its motion-picture factory, and every village its motion picture theater. Into communities too small to support a theater regularly comes the traveling exhibitor with his portable outfit, and shows in town hall, church, or country school house.

For so important an industry a book of reference and instruction is more than merely justified; it is demanded. The motion-picture field is broadening day by day; the details of the business are becoming more multitudinous with each advance. The worker in one branch of activity must have some knowledge of all the branches to be able to get the best results in his own work. This Cyclopedia of Motion-Picture Work is the first compilation to cover adequately the entire field.

The art of the motion picture comprises two principal industries: the manufacturing, and the exhibiting of film pictures. Both of these fields are covered by this Cyclopedia. The worker in either will be deeply interested in the detail and technique of the other, and will profit by that broader knowledge. The beginner requires a complete knowledge of both branches to fit himself for work in either branch.

The author is a man who has long taken a close interest in the business, and is eminently equipped by technical experience acquired in this and other lines to write authoritatively upon all matters pertaining to the subject. Every person connected with the industry, be he exhibitor, operator, camera man, producer, actor, or what not, will find something in the volumes pertaining to his own line of work—something possibly novel and instructive. But the main value of the work lies in this, that it brings the whole industry into a comprehensive view the like of which has not been offered before, and allows each particular factor to acquaint himself with the work of other factors, thereby enlarging the horizon of all. Particularly the exhibiting end of the business will be offered a clearer understanding of the manufacturing end, thereby promoting a closer harmony. On the whole we believe the industry, as well as Mr. Hulfish, is to be congratulated upon this encyclopedia.

MOVING PICTURES IN SCHOOLS

Thomas A. Edison, inventor of moving pictures, declares that it is only a question of expense that prevents the use of moving pictures in all the schools

to teach different subjects. This is going back to kindergarten principles and acknowledging that teaching the word or the fact through the object is the only correct way to educate.

In geography, especially, the moving pictures would be a great educator and the course could undoubtedly be shortened and made more easy by the use of the pictures. We study about the coffee plantations of Brazil and Central America and have but a hazy notion of how the coffee bean is raised and prepared for market. A few moving pictures showing the harvesting of the crop and the processes it afterward undergoes, would supply the information which would never be forgotten. Street scenes in the principal cities of the world, scenery taken from a moving train so that it will pass in wonderful panorama before the class, pictures of the armies and navies of the different nations, occupations, dress, and other customs of the people, all might be shown and add entrancing interest to otherwise dry studies.

Even history might be thus illustrated with moving pictures of great historical events portrayed by the world's best actors. The assassination of Caesar could be shown teaching the facts of the tragedy as well as the customs and manners of the participants and the appearance of the streets and buildings in which such scenes occurred.

For all lessons where there is blackboard copy, the stereopticon might be substituted, the writing or figures thus being visible to the whole room and without the eye-strain that often comes from trying to read a lesson placed on a blackboard with white chalk. In literature scenes from fiction could be illustrated in the same manner as scenes from history. In short the possibilities of the moving pictures in teaching the young are almost limitless, and when they can be supplied without too much expense, their use will doubtless become general.—Sioux Falls, (S. D.) Press.

MOVING PICTURES AND REFORM

Some of the possibilities of the moving picture theater as an institution for popular education will be demonstrated at the meeting of the national conference of charities and correction in Boston, during the week of June 7-14. Under the direction of Lawrence Veiller of New York, chairman of the committee on housing, health and recreation, a motion picture equipment will be installed in one of the convention halls and films showing the house fly as a carrier of disease, a campaign for pure milk and the fight against tuberculosis, will be shown daily.

If the demonstration proves that these films have a distinct educational value an effort will be made to secure the co-operation of various motion picture film manufacturers to reproduce these and other films designed especially to teach certain facts in relation to public movements.

MILWAUKEE EDUCATORS EMPLOY FILMS

Milwaukee school children have been made the subject of an interesting experiment during the past two months. The Wisconsin Anti-Tuberculosis association has been employing the motion pictures in an education campaign in the schools. The University Extension division is working in co-operation with the association to determine the value of the film as an educator.



A Lineup of Drivers.



The Start of the Race.

Filming the Indianapolis Motor Race

The Sporting Event of the Season

DECORATION Day at Indianapolis, Ind., witnessed one of the greatest motor car speed contest ever held. Today, practically a fortnight after the event, its complete counterfeit is being shown under the Indian Head trade-mark in thousands of picture theaters from one end of the country to the other.

It was a great race, and it is surely a great film, full of all the thrills of terrific speed and hairbreadth escapes. The story of the race, as it follows here, is practically the story of the film.

Promptly at five minutes before 10 o'clock Decoration Day morning the first of a series of aerial bombs announced to the gathering throng that the world's greatest motor car speed contest was about to begin. Instantly the array of machines proudly lined across the track at intervals of several hundred feet became animated.

The unmuffled exhausts began to pour forth smoke as the mechanics turned the great motors over. President Carl G. Fisher and his partner, James A. Alli-

son, toed the starting line with their roadster, and at a given signal they rolled forward, the racing cars keeping in straight lines back of them.

The drivers gave more gas, and out of the haze that still lingered over the track, despite the brisk breeze, shot a big blue National. Dashing "Howdy" Wilcox whipped his big craft to the front and set the pace for the first lap of the 200 that was to end with Ray Harroun and his Marmon "Wasp" a victor after the bitterest, most brilliant, most thrilling motor spectacle on record.

Wilcox swept into the home stretch on his first real lap of the race with the big dark gray Mercedes thundering at terrific speed close behind. The Knox, driven by Belcher, followed, and then came the others in an almost unintelligible mass.

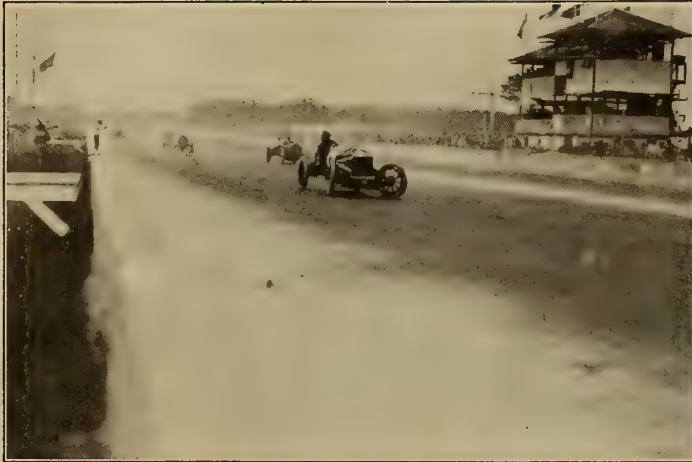
Harroun kept his Marmon well toward the rear in the first few rounds over the glistening bricks. Spencer Wishart, the daring amateur from New York, at the wheel of his own car, set the pace and turned the first twenty miles in 15:06.



An Essanay Camera Stand.



A 'Camera' Man at the 'Turn'.



Just Before the Smashup.



The Wreck of the Westcott and Apperson Cars.

Both the Mercedes and the Knox suffered tire trouble and alternated at the pace making. At thirty miles the Knox was leading, covering the distance in 25:07. Wilcox was still hurling the National onward at a terrific clip and running a close second. The Fiats and Simplex cars roared after them, with Harroun, Burman and Merz bringing up the rear.

In the thirteenth lap came the first accident. The mankiller Amplex, with a gory practice record, turned over and killed Greiner's mechanic, Dickson, and injured the spectacular Chicago boy, who has earned a reputation for clever and fearless driving.

The horror of the accident stole upon the crowd, and the thousands gazed as if hypnotized upon the endless chain of roaring cars that sped by the grand stand at such terrific speed. Tire troubles began to be more and more in evidence, and the pit scenes divided the attention of the crowd with the flying cars.

David Bruce-Brown, the young millionaire sportsman from New York, at the wheel of the chubby Fiat, took the lead in the nineteenth lap. De Palma was shoving his big Simplex along in second place at high speed, and Johnny Aitken got to going well with the National pulled into third place.

The Chevrolet Buick became noticeable for its appetite for tires early in the conflict. Disbrow suffered a delay in the sixty-seventh mile due to ignition trouble, but it was not until the seventieth mile that the first formidable contestant bowed to the serious

misfortune of a broken crank shaft. The powerful Fiat suffered this stroke of ill luck, and the driver, little Caleb Bragg, was forced to view the contest from the side lines with all hope of participation in the rich prize money gone.

Bragg's teammate, Bruce-Brown, continued to set the pace, however, with his Fiat, and he led the caravan of speed creations at a terrific pace for mile after mile. The Simplex, Lozier and Marmon began to crowd up, and it became more evident that some high-powered car would get the lion's share of the honors, rather than a low-powered car, since it would survive the wrecks of its faster-stepping competitors.

Although Bruce-Brown set a fast pace, his time did not approach the records up to 100 miles made by Tetzlaff in a match race on the Los Angeles Motordrome some weeks ago. At 150 miles, however, Brown's Fiat registered 1:59:12 on the recording tape, which clipped two seconds from the best previous time for this distance, made by Joe Dawson in a Marmon at Atlanta.

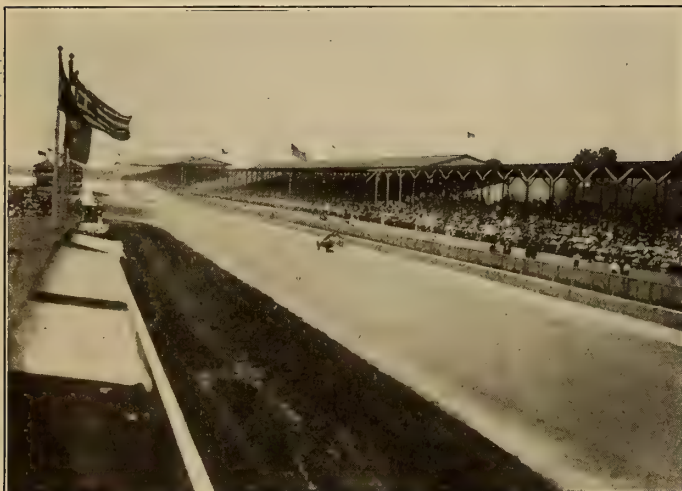
Greiner's accident with the Amplex occurred on the back stretch, and it was not until the 125th mile that the grand stand crowd was given a real thrill. Coming to the bridge over the stretch, Disbrow's Pope Hummer skidded, and Teddy Tetzlaff crashed into the Pope Special.

For a few minutes another tragedy was expected by the breathless crowd. The Lozier mechanic was injured rather badly, but the worst blow to Tetzlaff and Disbrow was the fact that their cars were permanently disabled and they were forced to withdraw.

The 128th mile was the finish for Harry Grant and the black Alco, two-time winner of the Vanderbilt Cup and regarded as one of the best individual bets in the whole field. As Grant approached the bridge near the stand he was seen to swerve off the course and stop. A broken crankshaft was the disaster that brought anguish to the popular Alco pilot.

About the same time the Buick driven by Basle suffered a similar injury, and by the time Brown's Fiat had turned the 180th mile six cars had been eliminated.

Cyrus Patschke, the well-known twenty-four-hour race driver and relief pilot for Harroun, took the wheel of the Wasp in the sixty-third lap. Although he had never driven a Marmon but once or twice in his life, he and the car made friends rapidly. Patschke took the Marmon in second position, as Bruce-Brown was still leading with the Fiat.



A Good View of the Track.

The "Wasp" responded gallantly to Patschke's call for more speed, and the long yellow car was leading at 190 miles. At the 200-mile mark Patschke was traveling just one second slower than the record for that distance. He maintained the lead, and Brown, seesawed with DePalma and the Fiat for second position.

In the eighty-first lap Eddie Hearne's car, with Parker, the relief man driving, broke a steering knuckle, and it was only by some clever work that an accident was avoided in the main stretch. Hearne started to work on the machine and entered the race later, but the delay put him hopelessly out of it.

In the 240th mile Patschke flashed by with Bruce-Brown in close pursuit and the throng was settling down to the humdrum of a speed procession when Joe Jagersberger broke onto the stage in the main stretch with a Case car running wild. A broken steering knuckle caused him to lose control of the car.

He was near the end of the parade, and had a clear field. He was not going at top speed and wobbled back and forth without apparent danger. Suddenly the car picked up speed, and the mechanic started to jump out to help guide the unruly craft off the track.

Into the stretch came the thundering vanguard of cars, and the mechanic, realizing the danger, tried to get on the track too fast and fell under the Case car. The rear wheel passed over him and he lay stunned in the middle of the track right south of the judges' stand.

The crowd gave a piercing scream of horror, as it seemed the onrush of cars would grind him up. Harry Knight, at the wheel of the Westcott, tried to avoid the figure huddled on the bricks and in dodging him skidded in the oil and dashed into Herb Lytle's car standing near the pit. Immediately there was another horrified cry, as every one felt sure a score would be butchered.

The officials hurriedly flagged down the cars coming up the stretch at top speed, but not until some of them had skidded dangerously near the wreck. Fate was kind, however, and no one else was injured.

The Westcott and the Apperson and Case cars were added to the discard. Knight had been driving a remarkably good race up to that time, and had gone for 165 miles without a stop. All of his efforts went for naught, however, due chiefly to the quantity of oil on the track.



Taking the Turn.

Before the crowd had recovered from the shock Harroun had taken his seat in the Marmon, and he began to cut out a lightning pace. He dashed past the 250-mile post at 73.23 miles per hour, clipping the record made by Joe Horan in the Lozier at Atlanta last fall.

On the next lap M. A. Marquette, in a McFarlan, dashed into the oil on the first turn south of the grand stand and skidded desperately, his car turning around completely thrice. The plucky pilot held on to the big car gamely, and, as fate was kind, no other car was close enough to him to cause any damage.

A shout of relief went up when the big white machine was straightened out and headed in the right direction at top speed again.

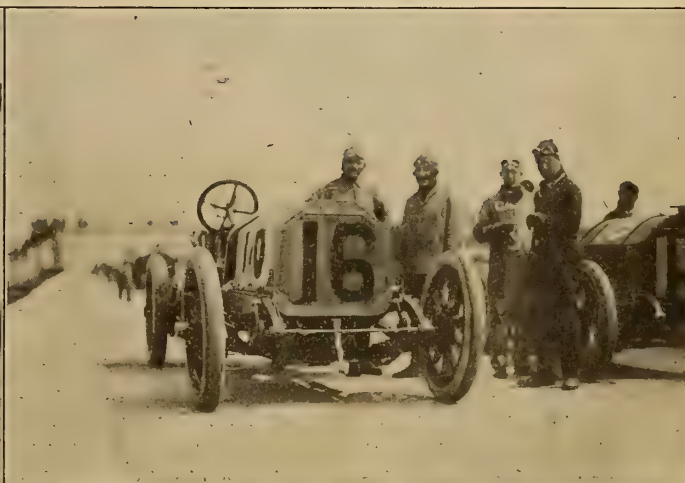
Harroun was never headed from the 250th mile to the finish of the race. He kept about a lap ahead of the procession at all times, with a few exceptions when tire changes enabled the Lozier and the Bruce-Brown Fiat to cut down his lead.

Ray was riding easily, however, while the majority of the cars were working hard, although the Lozier and Fiat were both running the terrific gait in magnificent style, despite the increasing layer of oil upon the course.

At 300 miles Harroun had an average speed of 73.94 miles for the long route. The Lozier kept coming like wind, but the Fiat slipped back to make room



Ray Harroun and the Winning Car.



Ready for the Start.

for De Palma in third position. Joe Dawson was driving a great race, but the four-cylinder Marmon did not hang on so consistently and, because of tire trouble, see-sawed with the Simplex, Fiat and Mercedes.

Aitken's National went out in the 330th mile with a broken connecting rod. Strang joined him on the side line shortly when a steering knuckle went wrong and he headed the Case car toward the crown hanging on the fence. Some clever work righted the car, but it could not proceed in the race.

At 400 miles Harroun was going better than ever, and had raised the savage pace from 73.94 miles an hour to 74.49 miles an hour.

The Lozier and Fiat hung on grimly, though, and Ray's final stop for tires robbed him of practically every bit of margin that he had on his pursuers. He gained it back when they were forced to seek the pits, but the last century proved a battle of intense interest between these three titans.

At 470 miles, Bruce-Brown had forged into second place, with Mulford third and Joe Dawson fourth, closely followed by De Palma and the Simplex.

As the flying cars reeled off mile after mile, the crowd began to get restless. The strain was almost too much for human nerves stretched to the breaking point by the pranks of Fate. The track was getting more dangerous, due to the oil; the drivers were becoming tired, tires were throwing pieces of thread or rolling off bodily in an orbit of their own.

On came Harroun and on came the Fiat with Lozier hitting it up at a dizzy pace in a mad effort to overcome the lead. The Mercedes was roaring past at wonderful speed. Joe Dawson was fighting gamely. Merz was sticking it out grimly and consistently. And the others with less hope for first were none the less determined to share second or third or lesser parts of the rich purse.

At 490 miles Harroun was beating it on the stretches, but nursing his car on the turn. Bruce-Brown was thundering at his heels with the Lozier, Dawson's Marmon, the Mercedes, De Palma's Simplex and Turner's Amplex following in the order named.

As the finish drew near, the crowd waited breathlessly. And when the long, yellow "Wasp" slid down the stretch and took the checkered flag, Harroun was given a big ovation by the crowd. An unfortunate tire change robbed the Fiat of second, putting the Lozier up a notch. Something struck the radiator of Dawson's car and put him out for good when it seemed he had fourth cash tucked away in his pocket.

Wishart shoved the Mercedes into the opening and De Palma captured fifth position in the final standing with the Simplex.

Merz raced into sixth place, while Turner gamely brought the Amplex home for seventh honors, with Cobe's Jackson, Belcher's Knox and Hughie Hughes' sturdy Mercer taking the next prizes. The Firestone-Columbus finished nicely, as did the Stutz, before the cars were called off the track.

Throughout the seven-hour grind the Essanay camera men, twelve of them, turned the cranks of their machines, took out the exposed reels of negative and put in fresh strips of the sensitized celluloid. All about the two and a half-mile oval track they were stationed at points selected as particularly apt to furnish the most intensified thrills. And out of this great accumulation of film negative a single reel of a thousand feet was culled—the concentrated essence of

the race. Only in the art of the motographer lies the possibility of packing all the thrills of a five hundred-mile automobile speed contest into twenty minutes of time.

The motion picture record of the Indianapolis race is released June 13 under the title "The World's Most Daring Drivers." Many of the larger picture theaters are booking the film for an extended run.

Children See Themselves in Films

"Hey, Chimmie, come an' see your movin' pictures!"

An excited throng of Hull house urchins, doing the "Children Welfare Exhibit" in the Coliseum, at Chicago, grabbed the latest tousel-haired arrival and hustled him off to the big exhibiting room at the end of the building and, finding a seat for him well down in front, waited excitedly for the "show" to begin.

"I'm in it, too," another little fellow piped gleefully, nudging his neighbor, "an' so is Willie."

A moment later the lights were turned out and the youngsters sat for a moment in mute and awed silence as they watched themselves and their cronies in the parade of the "boy scouts" and Hull house boys' band marching across the flickering screen, on the background of Halsted street stores and tenement buildings. Then they began to point out familiar buildings, faces and figures, and commented upon the various scenes shown in the film. They saw part of the laundry class "studying," boys learning to repair shoes, and the library, crowded with seekers after knowledge.

The film shown at the Coliseum shows actual scenes in and about the Hull house and was made especially for the Child Welfare exhibit to show the work that the Hull house is doing for Chicago. Strangers in the city visiting the exhibit and not having time to personally visit the famous west-side settlement will see in the living pictures, on exhibition there, every department and the work in the various clubs.

In this film drama the dramatis personae are composed of hundreds of children, and men and women on whose lives the famous settlement has touched with a quickening influence and modeling them into useful and good American citizens.

In the Boys' club are shown views in the departments of technical training where the youngsters are taught various trades, such as cobbling, carpentering, metalworking, modeling and drawing. There are also views in the gymnasium and in the Girls' club are shown the various classes in cooking, sewing, dressmaking, etc.

The Boy Scouts and Hull House Boys' band are shown parading up Halsted street and drilling in the quadrangle. There also are scenes in the labor museum, where the old ladies of the neighborhood work at looms, and weaving machines of the style and patterns familiar to them in the old country. The kindergarten and day nurseries, also the open-air tuberculosis school, are pictured in the film.

The moving pictures were made by the Essanay company of Chicago, and later will be on exhibition in the various theaters here and all over the United States.

Motion Pictures Sell Real Estate

By Watterson R. Rothacker

General Manager Industrial Moving Picture Company, Chicago

THE title of this article constitutes a broad assertion, but it is true, for moving pictures can not only be made to advertise real estate but their illustration can be made to directly influence a sale.

For instance: A land salesman has a sub-division in Gary, Ind., or sections in Idaho to sell. He is working in a territory geographically removed from the property in question. Say that he is in New England or the Middle West. His prospects have been selected by reason of their financial ability to make an investment; they have allowed him to state his proposition. He goes after them with sane, logical arguments and attempts to conjure to their vision the property as he knows it to be—that is, of course, if he is on the square and is representing a reputable company. If he has a good line of selling talk and is wily and persuasive, he will arouse a general interest, and it is reasonable to assume that he will make some sales. The majority of people, however, hold back until they have the opportunity to see what they are asked to buy—they are not satisfied to put their cash on a mere say so. This natural caution is justified and where it predominates the only thing a salesman can do, if he persists in his endeavors to convert the prospect into a customer, is to engineer a personal visit to the ground or else employ some method whereby the property is disclosed in a manner accurately and reliably descriptive. *Moving pictures admirably serve this purpose!*

The average layman understands that inanimate photographs can be doctored at the will of the clever commercial artist. The superior and most comprehensive method of illustrating a land proposition is to judiciously use moving pictures. This means affords a faithful reproduction of any subject and has a novel and irresistible magnetism which demands and receives an undivided attention. In moving pictures life and action precisely exist as in the original of the subject or scene.

By moving pictures the prospect can see the class of people who are living where he is invited to invest his money. The general prosperity of the place is typified and the business activity portrayed. In fact, *to those whose time, bank balance or inclination argues against the expense of a personal visit moving pictures are the most effective substitute*, and in most instances inspire a confidence which the best efforts of the salesman fails to arouse.

The titles which introduce the various scenes are an important factor and should be arranged with great care and made to be pertinent, pithy advertising sentences. Straight from the shoulder titles are potent sales arguments.

Supplementary to the moving pictures stereopticon slides can be used. They are an economical adjunct and serve their purpose well. The moving pictures should be significant of the up-to-the-minute progress of the subject. The slides can be made from photographs taken before the development signalized by the moving pictures had taken place. They can also be made from drawings intended to illustrate the future development of the property. The object of

this is to show growth and the building operations and accentuate them by the contrast which the salesman can use as an example of the possibilities of the proposition he represents.

The host of people who have said: "Well, if I had the time to take a trip to your property I might be induced to spend a little money with you," would by moving pictures have the land proposition brought to them at a great saving of time and money. The thousands of wavering investors who say: "If your proposition looks as good at first hand as it sounds, it's worth my while," would be able in moving pictures to see more. There is no question but that "seeing is believing" is the creed of the majority of the buying public.

To sell land moving pictures should be honestly produced and proof supplied the prospect that they are reproductions of the property for sale. Then, in many instances, deals will be closed because the pictures were sufficient in themselves, and those who are interested, but who still persist in a personal visit, will know what to expect and their trip will not be a disappointment. The moving pictures unquestionably are influential in causing many people to make a personal visit to the property by showing them that it is worthy of their personal attention.

The Industrial Moving Picture Company recently finished moving pictures typical of industrial Gary and its opportunities. These pictures show Gary, Indiana, as it actually is. They are a revelation to those who have not visited the magic city of steel which, born five years ago, is now one of the wonders of the world. They have a wonderful value to those who deal in Gary real estate. In fact, the demand from this source is what caused the pictures to be taken. The magnitude of the great Gary mills is seen in them. Broadway, Gary's main street, which five years ago sold by the acre and now is worth \$500 a front foot, is shown at the height of an active business day. Gary harbor, with the big boats unloading ore; Gary's fire department in review; Gary's school children, their recreation and school life; scenes showing the bustling building operations at Gary; vistas of comfortable homes; the army of prosperous mill workers which, at the end of each day, darken the streets on their way to happy homes enlightened by their presence. All this and a lot more in moving pictures give one a comprehensive idea of just what Gary is. From these pictures one can at once see the great strides Gary is making, and the impression is made which paves the way to an investment in Gary real estate.

This is but one example of what is being done with moving pictures. Vast farming tracts are also being displayed to the public by this most effective method of illustration. Agricultural activities are shown in exemplification of investment opportunities. The promoters who agitate the "back to the land" movement have already realized the value of moving pictures and are profiting thereby.

Moving pictures are a protection to the investor also. And while it is true that in land buying a personal trip to the place under consideration is advis-

able, at the same time, where circumstances prevent that course, the prospective investor has in moving pictures a means to verify the statements of the land salesman and form his opinion from something more tangible than mere words.

Newspaper Champions Films

Judge Landis, in his sweeping denunciation of the moving picture theater as a menace to the girlhood of the nation, probably did injustice to the men who are striving to make this form of entertainment all it should be.

Ninety per cent. of the moving picture films are censored for objectionable scenes, so, as far as the shows themselves are concerned, the young person is running far less risk of moral contagion in moving picture houses than in the higher priced theaters where problem plays and questionable musical shows are allowed to run without interference.

America has taken the lead in the production of moving picture plays. It is recognized that there are deep artistic possibilities in this form of drama. Famous writers are taking up the subject, and are "writing for the films." They find it taxes their ingenuity to produce a play that will tell a plot in pantomime.

As far as theaters themselves are concerned, that is a matter resting wholly with local authorities. Proper police supervision will regulate all the evils that have grown from the congregating of young people at the cheap places of amusements. If the evils pictured by Judge Landis have grown to such an extent in Chicago, it is the fault of the authorities and not of the moving picture men, most of whom will be found as ready to join in evicting disreputable characters as they have been in censoring the shows.

The moving pictures have come to stay. They appeal to all classes, but they are the special property of the poor, who cannot afford to attend the higher priced houses. To talk of abolishing them because of lax police protection is foolish. With the films properly censored and the nickel playhouses properly watched by the police, the moving pictures can be nothing but a "source of innocent merriment."—*Denver Tribune*.

A New Daylight Picture Device

Claude B. Rubens of Joliet, brother of J. J. and L. M. Rubens of the Fox theater, has invented a "daylight" motion picture attachment which is soon to be installed at the Island theater. The new device, which Mr. Rubens plans to take out a patent on at once, provides an illumination of the entire screen of a motion picture field, so that the eye irritating picture on a jet black field is done away with. A pale green light is diffuse from the screen over the audience, lighting up the usually dark house and preventing the unpleasant features of the ordinary motion picture, it is said. The picture, by the new method, is made just as vivid as by the old.

Show Auto Plant Films on Train

At the request of travelers on the Southern Pacific's famous Shasta Limited from San Francisco to Los Angeles recently they were treated to a novel and interesting entertainment in the form of moving pictures showing every operation incident to the

building of automobiles in one of the world's largest automobile factories.

The E-M-F Company has evolved this means of demonstrating to the public just how the E-M-F and Flanders cars are built and what effect hundreds of thousands of dollars' worth of automatic machinery drop-forge plants, etc., has upon the building of the automobile, and the intense interest manifested wherever the pictures have been shown is strongly evidenced by this request from the tourists.

Six of the company's representatives have been traveling all over the United States for the past two months showing the company's 1,800 dealers these pictures, and when the party reached San Francisco Joe Hahn conceived the idea of letting the traveling public in on the thing and showing the pictures in the dining car while en route from San Francisco to Los Angeles. The passengers immediately took the thing up and showed keen interest in watching the 10,000 feet of film which was shown to them as the train rushed through the night at the rate of sixty miles an hour.

Moving Picture Lectures at Big Land Show

The Union Pacific, the Southern Pacific, and the allied railroad lines have engaged the annex of the Coliseum during the United States Land and Irrigation exposition to be held in Chicago from Nov. 18 to Dec. 9 this year.

The space will be divided into lecture halls with moving picture facilities. Every town, county, and state served by these railroads will be invited to send lecturers and moving picture films to depict to the colonists congregated in Chicago at the exposition the opportunities for homes offered in the territory along these lines.

Photographers have been sent to every western state to secure the most interesting photographs of home, farm, and industrial life.

Gerritt Fort, passenger traffic manager of the Union Pacific company, states that the greatest set of moving pictures ever displayed by a railroad will be shown the Chicago people this fall.

At the last Chicago land show these lines occupied the same space and their representatives stationed at the entrance with comptometers counted 77,000 people who attended their lectures.

On the first colonist excursion following the last land show, according to figures compiled and issued by the passenger officials of the western lines, the Union Pacific and the Southern Pacific companies carried approximately 55,000 colonists into their territory, breaking all previous records for colonist travel on these lines.

Chattanooga, Tenn., in Films

The Finance Committee of the Chamber of Commerce of this city has entered into a contract with the Industrial Moving Picture Company of Chicago to have Chattanooga advertised by moving pictures all over the country. It is the purpose of the Chamber to have moving pictures made of its industrial, historic and scenic sides to be exhibited by the moving pictures companies. The pictures will comprehend Lookout Mountain, Walden's and Missionary Ridges, Moccasin Bend in the Tennessee, the battlefields of Chickamauga and various industrial enterprises.

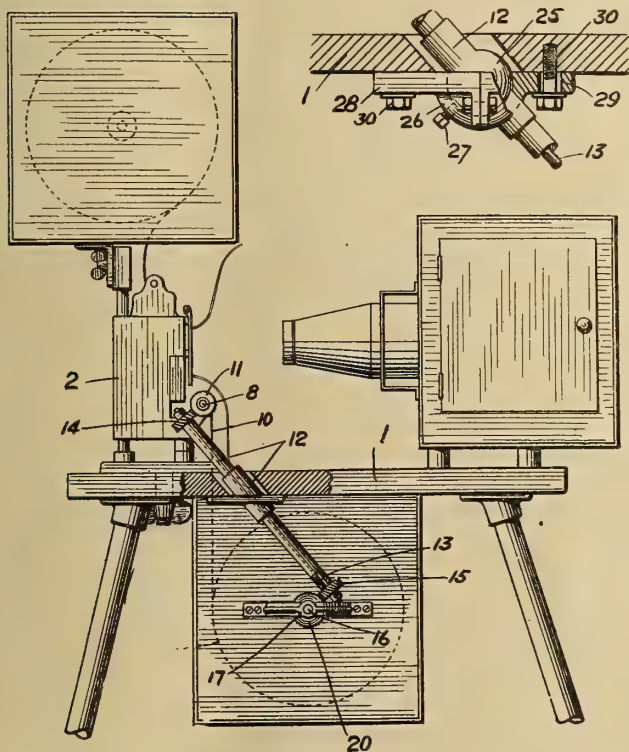
Recent Patents in Motography

By David S. Hulfish

UNITED STATES Patent No. 978,454. Film Winding Mechanism for Kinetoscopes. Jesse B. Johnson, Philadelphia, Pa., assignor to Sig-mund Lubin, of same place. In describing his invention, the inventor says:

My invention relates to improvements in film winding mechanism connected with the mechanism which feeds the film through the kinetoscope.

The leading object of my improvements is to provide a simple, compact, efficient and noiseless mechanism operated



978,454.

by operating the kinetoscope, for taking up the film delivered from the kinetoscope. To this end I preferably journal a shaft in a bearing supported by the table which supports the kinetoscope and the magazine containing the take up reel, and connect this shaft by spiral or helical gears with a shaft of the kinetoscope's film feeding mechanism and the shaft carrying the reel, the reel being connected up by mechanism permitting it to revolve at a variable rate with reference to the rate of the driving gear connected therewith.

The spiral gear has a good reputation for noiselessness, and is more reliable than either chains, belts, or friction disks.

The large figure accompanying, reproduced from the patent, shows the general assembly of the kinetoscope with the improved take-up drive. The small figure above the larger one shows a suggested arrangement of parts for suspending and journaling the diagonal drive shaft upon the table which supports the kinetoscope.

The friction element for variable speed of the take-up reel is upon the take-up shaft, and is of the usual type.

The three claims include as elements the table and the journal supported upon it.

1. A kinetoscope having means comprising a revoluble shaft for feeding a film, a table by which said kinetoscope is supported, a magazine supported by said table, a reel in said magazine, a revoluble shaft on which said reel is mounted, a bearing fixed to said table, a shaft journaled in said bearing, engaging gears connecting said first and third named shafts, and engaging gears connecting said second and third named shafts.

2. A kinetoscope having means comprising a revoluble sprocket shaft for feeding a film, a second revoluble shaft, engaging gears on the respective shafts, a table, a bearing supported by said table, said second shaft being journaled in said bearing, a revoluble reel for winding said film, means supported by said table for supporting said reel, a second gear fixed on said second named shaft, and mechanism engaging said gear last named and a clutching device for revolving said reel.

3. A kinetoscope having a gear connected therewith, a reel having a gear connected therewith, a table for supporting said parts, a bearing supported by said table, a second bearing having an adjustable connection with said bearing first named, a shaft journaled in said second bearing, and gears fixed on said shaft, said gears engaging the respective gears of said kinetoscope and reel.

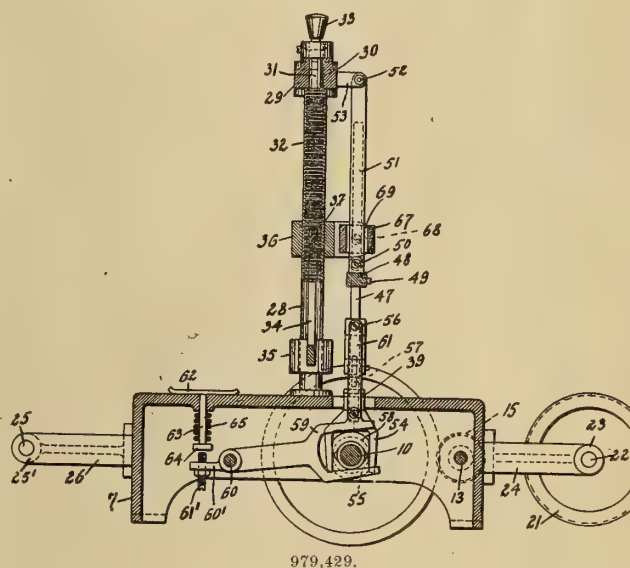
No. 979,429. Film Perforating Machine. August and Louis Chronik, New York, N. Y.

While the machine is described particularly for motion picture film perforation, it is applicable to other uses, and has adjustments to facilitate its use in any desired capacity where a series of holes are required in a flexible strip of material.

The patent says:

One of the objects of the invention is to provide a device of this character which advances positively in a uniform manner the films or other material so that any dead motion of feeding mechanism is avoided.

Another object of the invention is to provide a simple



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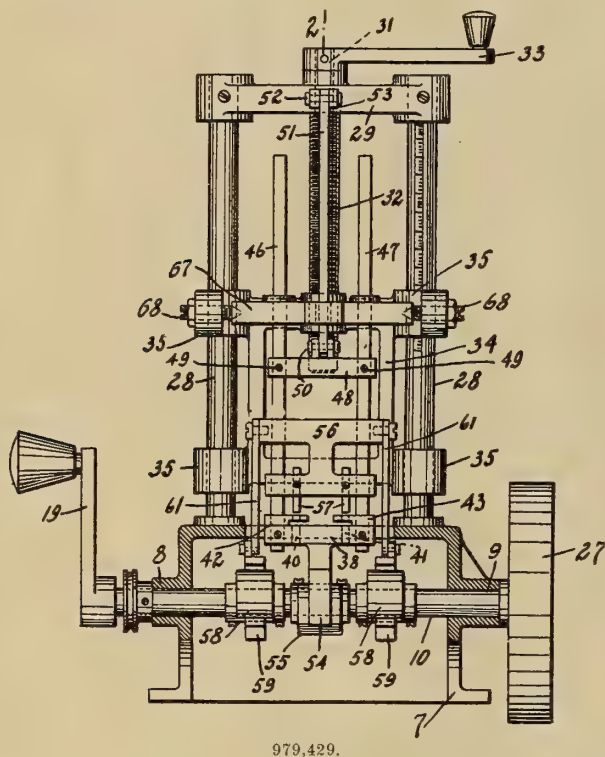
and efficient operating means for varying the advancing movement of the feeding mechanism at will.

A further object of the invention is to provide a combined punching and feeding mechanism, whereby the cooperating perforating members are adapted to advance the material after each perforation, to return to their normal positions again on being disengaged from the material.

A still further object of the invention is to provide a

locking mechanism for holding the film firmly in its position during its period of rest.

The operation of the device is as follows: The end of the film is placed between the presser feet 62, strippers 44 and 45, and attached to the receiving reel, which is mounted upon the spindle 22. As the crank 19 is now rotated, the following operations will take place, considering the position shown in the drawings as the position of rest: The eccentrics 58, 58 will force the forks 59, 59 downward, whereby the film is perforated by the punches 57, 57. As the punches are being forced downward, the fingers 60,



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of the forks 59 are moved upward, whereby the presser feet 62 release the film at or after the end of the punching operation. Upon further rotation of the main shaft 10, the eccentrics 58, 58 hold the punches 57 in engagement with the female die and thus with the film, and the eccentric 55 forces the lower end of the fork 54 toward the spindle 22, whereby the die and film are moved a predetermined distance toward the receiving reel. At the outermost point of the forward movement the presser feet 62 are forced by their springs in engagement with the film, the punches 57 disengaged from the same, and both the female and male dies brought back into their normal positions to perform again the cycle of operation now described. It will be observed that the outward movement of the dies and thus the distance between the perforations upon a side of the film is determined by the position of the block 67 relative to the female die 38, or in other words by the distance at which the female die 38 is pivoted to the frame of the device. This distance can be obviously varied by turning the crank 33 in one or the other direction and raising or lowering thus the block 67 relative to the base 7. The higher the block is raised, the greater is the distance between the perforations and conversely the lower it is brought, the less is the distance between the same, or in other words if the stock is raised, the number of perforations upon one foot of the film is decreased, while, when lowered, the number is increased. Obviously one of the posts 28 may be graduated, whereby the desired position of the block relative to the base plate can be easily found.

There are four claims in the patent. Of these, the first claim is typical, and presents a brief and concise review of the construction and operation of the perforator:

1. In a perforating machine, the combination with the base, of vertical standards attached thereto, a bridge con-

necting the upper ends of said standards, a frame pivoted to said bridge, a female member of a punch fixedly attached to said frame, a male member of a punch reciprocatably mounted upon said frame, means for alternating said male member relatively to said female member, and means for oscillating said frame around its pivot when said male and female members of said punch are in engagement with each other so as to bring the material to be perforated in position for the next perforation.

No. 981,121. Automatic Arc Lamp. Ernst Sailer, Rochester, N. Y., assignor to Bausch & Lomb Optical Company, of same place.

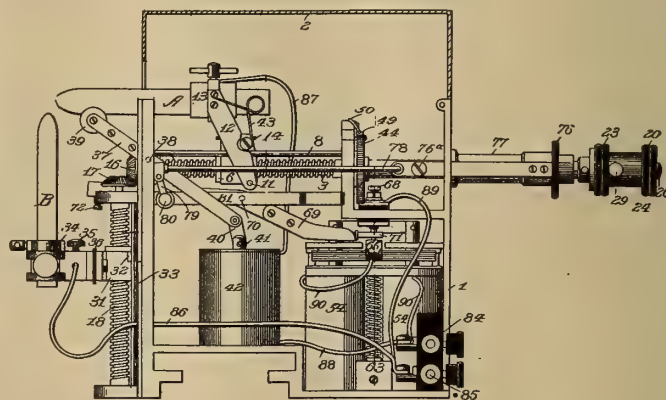
The patent contains six sheets of drawings, eleven figures in all, of which only one typical drawing is reproduced in this review.

In the middle of the figure is a magnet 42 which by the lever 37 drops the upper carbon into contact with the lower and then as the carbons take current through the magnet 42 the magnet raises the upper carbon and strikes the arc. The magnetic devices in the lower right-hand corner of the figure operate a ratchet to drive the carbon feed screws.

The inventor's description of the figures is as follows:

My invention in its present form is shown as applied to a lamp of the kind usually employed in connection with projection apparatus wherein it is essential that the light given off from the arc be sustained continuously and of uniform intensity, such a lamp comprising a substantially closed casing having a body portion 1 adapted for attachment to a base or support and formed to contain the regulating and controlling mechanism of the lamp, a hinged or removable cover 2 being preferably provided for the lamp to permit of the access to its interior.

Arranged horizontally within the casing is a carbon feed screw 3, having its ends journaled in the ball bearings 4 and 5 in the casing, and on this screw is mounted a carbon holder for the upper carbon A, comprising a sleeve 6 formed to cooperate with the screw and to travel longitudinally thereon, and a guide 7 on the sleeve to cooperate with the rod 8 extending parallel to the screw to guide the holder in its movements along the screw. On this sleeve is a bracket 9 to which the yoke 10 is secured, and to the arms of the latter at 11 are pivoted the swinging arms 12 the upper ends of which are secured by a clamp 13 to receive the carbon. It is preferable to insulate the carbon clamp from the remainder of the lamp, and this may be accom-



981,121.

plished by interposing a strip of insulating material 14 between the bracket 9 and the yoke 10.

Extending loosely through an axial bore in the screw 3 is a shaft 15 having a bevel gear 16 at one end adapted to mesh with the corresponding gear 17 fixed to a second carbon feed screw 18, these screws being arranged in angular relation to the end that the crater of one of the carbons may be maintained constantly in a given line throughout the feeding and regulating operation, and the second carbon by moving in a relative angular path may be moved into and out of cooperative relation with it. The opposite end of

the shaft 15 is provided with an extension 19 which projects outside of the lamp casing and is provided with an operating handle 20, while the screw 3 at its corresponding end is provided with a sleeve 21 having a second sleeve 22 fixed to it and also projecting outside of the lamp casing the second sleeve surrounding the extension 19 and having an operating handle 23. The handle 20 is connected to the carbon feed screw 18 through the shaft 15 and its extension 19 and through the bevel gears 16 and 17 which are arranged between the shaft and the said screw, while the operating handle 23 when operated independently of the handle 20 is capable of operating the carbon feed screw 3 through the connected sleeves 21 and 22. This arrangement enables either of the carbon operating screws to be adjusted independently of the other when operated by its respective handle, but it is sometimes desirable to operate both screws simultaneously when bringing the carbons together and separating them, and this is accomplished in the present instance by providing a device for connecting the handles 20 and 23 for simultaneous operation, and this is obtained in the present instance by mounting the handle 20 with provision for a movement thereof longitudinally of the extension 19 to bring the sleeve 24 thereon into and out of frictional engagement with a corresponding surface on the handle 23, a spring 25 being arranged between the shoulder 26 of the shaft extension and the shoulder 27 of the handle to retain the two handles in cooperative relation with sufficient pressure to cause the rotary motion of one to be imparted to the other. By providing a spring-actuated detent 28 on the extension 19 and a plunger 29 for operating it, the two handles may be held in disengaged position and consequently for independent adjustment by the engagement of the finger 30 of the detent with one end of the sleeve 24 of handle 20, pressure on the plunger 29 serving to disengage the detent and sleeve and permit the latter under action of the spring 25 to engage with the handle 23 the two normally controlled handles serving as members of a clutch.

The screw 18 is provided for operating the second carbon B, and the latter is mounted in a carbon holder comprising a sleeve 31 formed to operate on the screw and having the guiding arm 32 to cooperate with a guiding rod 33, and to this sleeve is attached the carbon clamp 34, a binding screw 35 being provided on a part of the clamp to receive the conductor for the electrode. This carbon clamp is insulated from the remainder of the lamp mechanism by means of a sheet of insulating material 36 which may be conveniently interposed between the clamp and the sleeve.

The automatic regulator for feeding the carbons together to compensate for the wasting action operates in conjunction with a ratchet wheel 44 which is fixed on the sleeve 22 and is normally connected to operate with the carbon operating screws 3 and 18 through the manually-controlled handles 20 and 23 so that rotation of this wheel will cause the simultaneous operation of the two carbon-operating screws. Cooperating with this ratchet wheel is a pawl 45 carried by an arm 46 which is journaled at 47 on the sleeve 21 so that it will move concentrically with the ratchet wheel, and on the relatively fixed support 48 is provided a latch 49 which is normally held in cooperative engagement with the ratchet wheel by the spring 50 to prevent retrograde motion thereof. On the support 48 is also provided an adjustable stop 51 which is arranged in the path of an arm 52 on the pawl 45 to disengage it from the ratchet wheel, while a stop 53 is provided on the arm 46 to cooperate with the latch 49 and thus, as the arm 46 is depressed, the pawl 45 and the latch 49 will cooperate with the ratchet wheel 44 to rotate it, but as this arm approaches the limit of its upward movement the arm 52 on the pawl 45 will encounter a stop 51, and this will cause the pawl to be disengaged from the ratchet wheel, while the stop 53 on the said arm will strike the latch 49 and disengage it from the ratchet wheel, and as the arm 46 normally occupies the upper position, as shown in Fig. 3, the ratchet wheel under normal conditions will be free from the pawl 45 and latch 49 so that it may rotate freely while the electrodes are being adjusted manually, the latch serving to hold the wheel only during the upward movement of the pawl 45.

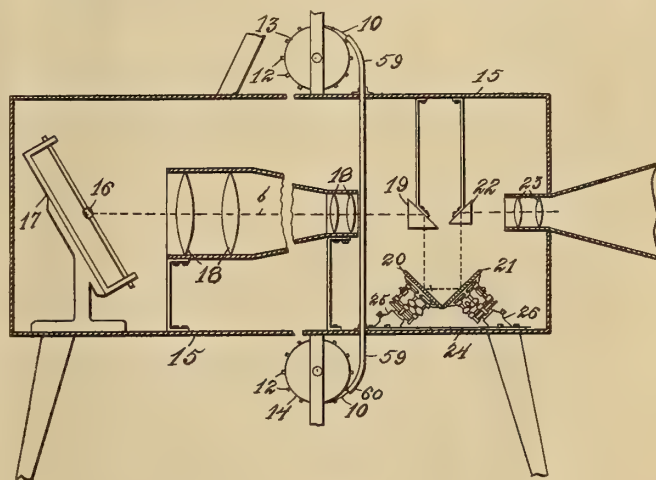
The line wires from any suitable source of electric current supply are connected to the terminals or binding posts 84 and 85 respectively, a flexible conductor 86 leading from the terminal 85 to the binding screw 35 on the carbon holder for the carbon B, while a similar flexible conductor 87 con-

nects the carbon holder for the carbon A with the winding of the solenoid 42, the conductor 88 connecting the opposite terminal of this solenoid to the terminal 84.

No. 982,904. Projecting Machine for Producing Flickerless Moving Pictures. Louis L. Thurstone, Jamestown, N. Y.

This improved projecting machine is built without a shutter and without an intermittent device for moving the film.

Now will everyone sit up and take notice, for the ideal of projection approaches. With no shutter, the amount of light from the arc lamp which finds its way to the screen through the picture film is constant, varying only as the picture itself varies. With no intermittent mechanism, the wear upon the picture film in its weakest point, the sprocket hole, is reduced greatly; the films last longer, the slower steady feed will give less scratch rain and no light rain. One point remains to be considered, the question of jiggle, or shifting of the picture slightly upon the screen as each instantaneous image is succeeded by the next, or the slight moving of the individual images in the short



982,904.

interval that they are projected upon the screen. That is a question which must be left to the physical test of the new and improved projector.

Of the nine figures of illustration of the patent, one only is reproduced to accompany this review, the one selected being a figure which shows the general assembly of lamp, condensers, lenses, mirrors and film. The figure itself does not lend confidence to the practicable nature of the invention, showing as it does so impracticable an arrangement of parts as a film carried within the lamp house.

The beam of light from the arc 16 passes through the condensers 18 and the film in the carrier 59, then is reflected downward by the mirror 19, is reflected to the right by the mirror 20, than is reflected upward by the mirror 21 and finally is reflected to the right by the mirror 22, passing then through the lens 23 and to the right toward the picture screen.

The film in the carrier 59 moves at a constant speed, and the mirrors 20 and 21 revolve and move in a manner designed to compensate for the movement of the individual images upon the film strip. By means of the revolving mirrors, 20 and 21, the successive images of the film strip are held stationary upon the screen and follow each other without cessation of the screen illumination.

Projection without shutters and by means of moving mirrors is a promising direction for experiment for flickerless projection. Every new thought along that line renders more probable the ultimate solution.

No. 983,021. Moving Picture Projecting Machine. George W. Bingham, New York, N. Y., assignor to the Bingham Manufacturing Company, of same place.

The principal object of this invention is to do away with the necessity for perforating the film, and to feed the film by engagement only with the surface thereof.

In the carrying out of the invention I employ smooth-faced continuously rotating rolls between which the film is gripped, and by reason of this gripping action, impart a positive feeding motion to the film.

In my invention I drive the rolls positively and at uniform rates of speed, so that the film will be firmly gripped between the two rolls and will be fed forward positively with no slippage or irregularity of action. Also, the rolls are made of equal diameter and of non-yielding material so that they shall be absolutely positive and regular in action. The rolls are held together by spring pressure to allow for any splices or joints in the film and to permit separation of the rolls for the purpose of inserting the film. The rolls are arranged in pairs and may be either above or below the exposure opening, or both above and below.

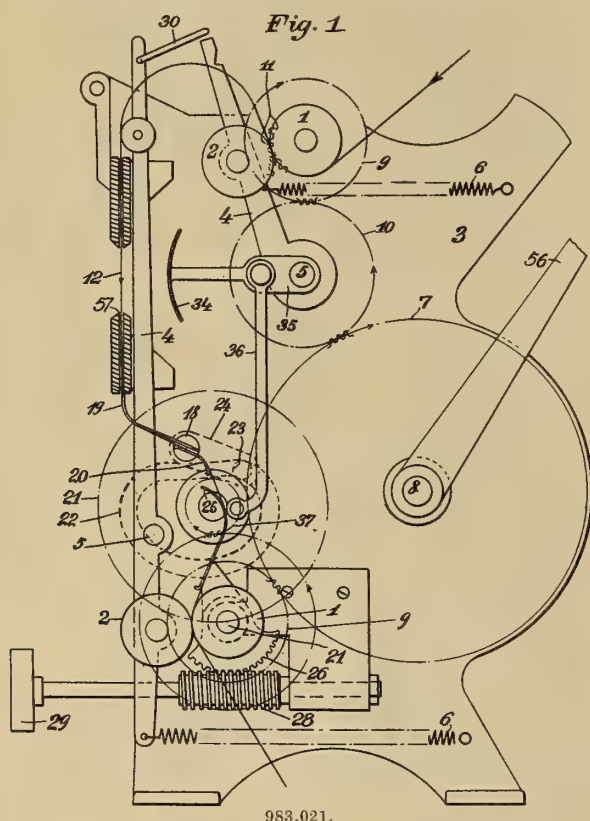
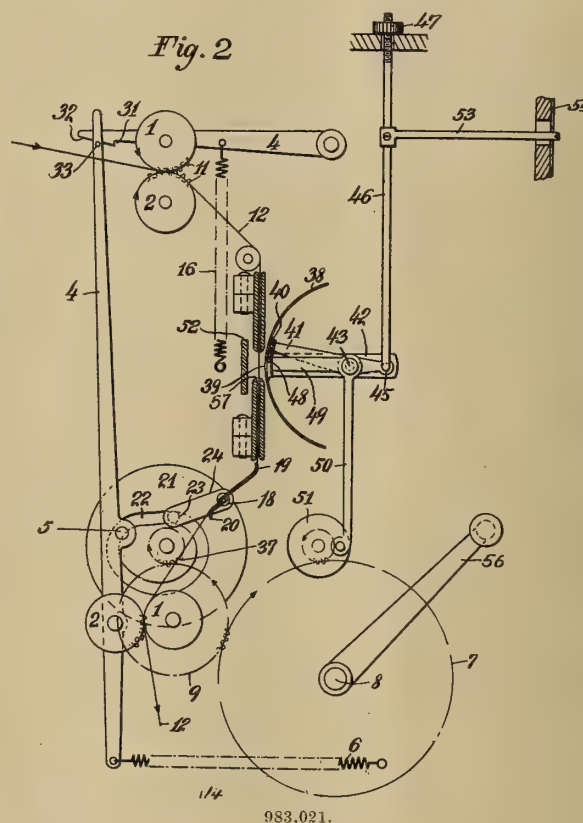
With my improved film feeding means, I employ means for intermittently advancing the film which engage only the surface of the film. This means may consist of an oscillating tubular member through which the film is passed.

The invention may be applied equally as well to the camera for taking the pictures as to the projector for exhibiting the pictures.

In the drawings: Figure 1 is a side elevation of the feeding mechanism of a moving picture machine, in the

which swings on a center 5. The rolls are preferably held in yielding face-to-face engagement by suitable means such as the spring 6, connected at one end to the lever 4, and having its other end anchored to the frame of the machine.

The feed rolls are constantly rotated by any suitable gearing. In the present instance (see Fig. 1) this gearing consists of a main drive gear 7, on the drive shaft 8, and a driven gear 9, carried by one of the rolls. This main drive gear may be motor-driven or may be manually operated as by means of the crank handle 56, shown in Figs. 1 and



pivottally mounted so as to be capable of an oscillatory motion, and the spaced guides 19 and 20 carried thereby and which extend in opposite directions from the said supporting member. The film passes down underneath the upper of the so-called guides, in between the guides and over the upper face of the other guide. This tubular film advancing member is oscillated by and suitable means and in the present instance this means consists of a cam member 21 having a cam slot 22 therein which is engaged by the cam roll 23 on the end of the arm 24 which arm is connected to the member 18.

A Great Biograph Picture

A Los Angeles newspaper, *The Times*, gives the following account of an extraordinary photoplay recently made by the Biograph forces in California:

Over the hills and far away beyond the city's outskirts, in the Topango Wash, the world's greatest moving-picture film is in the making. In a wild, barren stretch of sand and water 250 men, women and children, and 120 horses are camped. They are the slaves of the film, and daily for the next week they will fight mimic battles, ford the Topango river, cook camp suppers, be killed, and slain, love and hate one another, and perform daring picturesque deeds of courage before the argus eye of the clicking camera.

It is the making of a picture for which the managers of the various moving-picture companies of America have long waited. It will be entitled "Crossing the American Prairies in the Early Fifties," and will be true in every detail, even to the make of firearms which the frontiersmen, scouts and Indians carried in those stirring days.

Four months have been spent by the large organization of the American Biograph Company in Los Angeles in preparing and gathering data for this wonderful film. One hundred horses were secured. Two hundred cowboys were engaged from the nearby ranches of the great San Fernando Valley. Eleven prairie schooners were secured and the costumes of the rugged period when they "sailed" across the continent faithfully produced before the setting for the picture could be selected.

After several weeks scouting throughout the many outlying canyons and plains surrounding Los Angeles, the director of the moving picture aggregation of artists selected the Topango Wash, about twenty-five miles from Los Angeles, and miles from human habitation. It has the proper isolation and the proper surroundings. Not a telegraph pole mars the sky line. It must be remembered that many a good film has been spoiled by a telegraph pole or a distant farmhouse appearing in a picture which was supposed to depict a scene remote from civilization and years before the telegraph was thought of.

It is distant enough to escape the eyes of the curious. The managers of the moving-picture concerns are unique in their stand against publicity. It is directly opposite that of the managers of theaters, who court publicity of any nature. The moving-picture folk say that the illusion is spoiled if the public becomes too greatly impressed with the knowledge that they are looking at staged scenes and not the reality. As a result the scene of the film was selected partly for its isolation from the world at large.

On approach the camp of the players resembles that of a large circus. There are two big tents of perhaps 500 capacity, and about twenty smaller tents.

There is a commissary department, which rivals a down-town hotel in its completeness, for it must be remembered that these moving picture folks are high-priced artists, and accustomed from years of travel to the best that the land affords.

The Topango river at this time of the year is running full with clear, sparkling mountain water. The camp of the moving picture people is set along its banks, but back fully 200 yards from the stream, so as to afford room for action without the permanent tents appearing in the film.

There is a great level stretch of white sand and gravel, dotted here and there with greasewood and cactus, and all making an admirable setting for the prairie scene.

Early yesterday morning, as soon as the light was good enough for the camera to work with results, the actors began emerging from their dressing-rooms and a more bizarre group of men, women and children was never seen in the San Fernando Valley. The participants in the scene were made up with the same elaborate care that is found on the stage in a theater. The effect of their cold cream and paint, with their worn and coarse clothing as they tramped over the boulders and sand of the Topango Wash, was startling.

Out of one tent came a number of beautiful girls wearing coarse homespun, and with revolvers of ancient type strapped to their waists. They wore their hair streaming down their backs, and had their faces covered with paint and actors' grease. Out of another tent came a motley group of frontiersmen with gray beards and long rifles. Out of another tent came a number of children, all in proper frontier costume, and out of a fourth tent came a party of young men with fierceness and determination painted on their faces. From still another tent of large size poured an entire tribe of Indians in full war paint and regalia.

Across the Topango river, ten or eleven prairie schooners were drawn up with their horses hitched for the start.

Director Griffith, who is in charge of the American Biograph work in Los Angeles, was mounted on a beautiful cream-colored horse, and with megaphone at his mouth, thundered out his orders.

"Hi, there, you!" he yelled, "what do you mean by wearing a Colt's automatic revolver away back in the '50's," and the young man darted back to his tent to exchange the new model gun for one of the proper period.

"Nellie, stop chewing gum," he fired to a young blonde girl who was costumed as a rancher's daughter. "Gum did not come until after this train crossed the prairies."

Griffith was everywhere directing, sometimes in gentle voice, and sometimes with a wild crashing roar at some particularly atrocious make-up.

The different groups forded the stream and climbed into the wagons or mounted horses, according to their parts. Then the wagon train moved way into the distance, and turning just back of a clump of trees and out of sight, prepared for the signal to get into the range of the film.

The big machine, with its bareheaded operator and lighted alcohol lamp, was in readiness. Griffith rode to one side, just outside the range of the camera, and gave the signal for the procession to move forward into the camera field.

Out from back of the trees came the prairie wagon train. Horses tugging at the heavy wagons and the mounted men in advance, at the sides and in the rear. As the train approached the camera the occupants in the wagon kept up a low conversation, with many movements of their hands.

It was a weird picture as the creaking wagons drove across the Topango Wash. It was a faithful reproduction of the early '50's. It carried one back to the stories of boyhood, when Cooper and Ellis thrilled the youngsters of the present generation with stories of the hardships and thrilling scenes of the wagon trains coming to the Golden West.

As the train neared the camera the leader pulled slightly to one side and slowly dropped out of the picture. Not a person of the hundred or more engaged in this scene looked at the camera. That would be *lese majeste*, punishable with immediate discharge. They can do anything natural, from laughing to crying, but they must never look at the camera.

The first time the train moved across the river some of the horses balked as the heavy wagon came up the bank, and the film was spoiled.

No astonishment or anger was displayed at this, but the entire train was ordered back to its starting point, and again the trek across the plot of desert sand and river was begun. This time the horses worked satisfactorily, but some of the wagons did not get in line fast enough. Again the film was spoiled. The third time the effort was made everything moved like clockwork, and that part of the film was marked O. K.

The band of Indian braves riding pintos bareback, and with a rope fastened through the jaw of the horse, rode blithely into the distance and did themselves effectually back of the undergrowth.

Again the wagon train crossed the river and formed into a corral, with the wagons in a circle for defense.

While they were forming, the camera was clicking away merrily, recording for all time every movement and expression of the men and horses. During this procedure an Indian crept close to the wagon train and peered over a brush so that his red feathers showed plainly to the camera. Another crept near and also was recorded on the film.

Meanwhile the camp fires were lighted and all preparations made for the evening meal. The Indians showed from time to time, carrying out the idea of spying on the frontiersmen.

The machine was moved a little and the Indians walked unconcernedly out on the plain and assembled in a pow-wow around a camp fire. They were about fifty feet from the wagon corral, but as far as the film would show they could have been in Timbuctoo.

They held their pow-wow before the eye of the camera and indulged in much passionate gesturing. Finally it was evident from their gestures that they had decided to attack the wagon train after all, but the guards had fallen asleep.

At the wagon train the men were rolling into blankets and the women were retreating into the covered wagons. A camp fire gleamed in the center of the corral, and two sentries walked back and forth on each side of the corral.

The camera was switched so that it included the corral of wagons and an opening in the underbrush. Suddenly, with wild whoops, the Indians rushed out of

their lair, and descended on the sleeping wagon train.

Immediately the sleepers leaped to their feet and seized arms. The battle that followed was epic in its fierceness. Men were killed right and left. Indians fell from their horses in a manner which showed long rehearsal. The children crept out of the wagons and helped their "mothers" load the old-fashioned rifles for the men.

The Indians were successful and after killing a few of the men folks and some of the women, made the rest captives. Then began the real human interest in the story. The victims were dragged through the underbrush with their hands bound behind them. They were beaten with lashes when they lagged, and for a half hour the camera moved from place to place as the Indians wandered in and out with their captives, seemingly traveling through miles of underbrush, but in reality not moving out of a radius of 100 feet.

Another camp was made and under the camera the prisoners were judged. The men were to be burned at the stake, and the women kept as slaves.

The post was prepared and a bonfire lighted at the feet of the captives. The camera watched closely every detail, and when the flames arose sufficiently to make the victims feel uncomfortable the clicking of the camera ceased. The victims were released and dummy figures replaced them. The fires were replenished and again the camera clicked as the figures were roasted at the stake.

The story moved on through many chapters, and of course virtue in the form of the frontiersmen triumphed.

It will take the American Biograph Company fully a week to complete its work on this film. The train is supposed to travel across the great prairies and finally reach California after awful sufferings, and the loss of the majority of their members.

The class of the players employed is surprising to the layman. It is thought generally that only the actors who are unable through lack of ability to secure engagements on the stage enters the moving picture field. This is far from the truth. Salaries passing in many instances \$500 a week are paid the players for two films a week and fifty-two weeks in the year, so it can be appreciated that it is sufficiently attractive to the player folk for them to enter the realm of the film.

Some idea of the world-wide scope of the moving picture business can be gathered from the fact that the company will expend about \$5,000 in making this one film, and \$5,000 more in developing, printing and marketing it. But when it is finally ready to be thrown upon the screen it will appear simultaneously in thousands of cities, and will be seen in a large department store in Tokio, in Whitechapel, London, in Paris, a hundred villages of Germany, through the isolated towns and cities of Russia, and even in the larger tea houses of China, in addition to being shown in practically every town or city in the United States and Canada. It will be viewed, the company estimates, by over 100,000,000 persons before its days of usefulness are passed.

When all of the duplicates are made off this film the total length of them will pass almost around the world. The single film will measure over 2,000 feet, or over half a mile in unbroken length.

Progress Among the Independents

By James B. Crippen

AMONG recent developments in the film industry notice must be taken of several forward steps taken by the Independents. Within a month or so several of the Independent companies have released films or announced projects that are worthy of special comment. Thanhouser's adaptation of Ibsen's "Pillars of Society"; Imp's dramatization of Hawthorne's "Scarlet Letter"; Powers' "Gunga Din," taken from the well-known Kipling poem; Itala's "Fall of Troy"; Great Northern's "Hamlet"; Eclair's "Herodias"; Ambrosio's "Grenadier Roland"—all are films of a nature exceptionally ambitious. The actual artistic merit of these films need not concern us; some undoubtedly fell short of their high aim, and some just as certainly did not—Itala's "Fall of Troy," for instance, registers the highest mark in motion picture history to date; the fact to be noted in connection with all of them is that they are unquestionably first-class, and that each maker, in presenting them, strove to do his best.

Perhaps the most interesting of all the films mentioned is Thanhouser's adaptation of "Pillars of Society." Ibsen is the typical representative of the ultra high-browed drama. An Ibsen play advertised for performance in a legitimate theater is enough to send orthodox playgoers running in the opposite direction. To find an Ibsen drama under the guise of a photoplay circulating freely and cordially among the theaters of the presumably "low-browed," is surely a piquant situation. In this case the ignorance of the low-browed seems to consist simply in an ignorance of the conventional attitude toward Ibsen; being unaware of the Ibsen bug-bear, they accept his drama without

prejudice and enjoy it according to its merits. A low-browed attitude, indeed! "Pillars of Society" is not the only ambitious Thanhouser offering of recent months. Dramatizations of Dickens' "Old Curiosity Shop," George Eliot's "Silas Marner," Tennyson's



Scene from "Pillars of Society," by Thanhouser.

"Lady Clare," stand out in memory, and there may have been others.

In addition to "The Scarlet Letter" aforementioned, Imp has to its credit a dramatization of De Maupassant's "A Piece of String." This is one of the masterpieces of the world's master short story writer. In its original form the story has a certain magic quality which defies definition. The power of the story resides in something beside the plot. To project this quality in pictures will be a difficult matter, as Imp probably realized before making the attempt. What success has attended the effort remains to be seen; the film is not released at the present writing.

Powers' "Gunga Din" will be followed soon by another notable release—"The King of Kazam"—in which Nat M. Wills, a popular vaudeville star, will take the leading role, having been engaged specially for the occasion. Whether the film will be particularly worthy as a dramatic production in the same sense that other films mentioned in this article have been, remains to be seen; one suspects not. But the film is notable because it marks one of the rare occasions when a star from the regular stage (if Nat Wills is not a star, he is at least a head-liner) has been engaged to enact a part in an American photoplay. It seems such a natural and logical thing to do, beneficial both to actor and film-maker, that one wonders why it has been done so seldom. One ventures to predict the practice will some day be as common in this country as it is now in Europe. Meanwhile the Powers company can congratulate itself on being a pioneer.

Another pioneer enterprise among the Independent ranks is to be noted in Champion's series of his-



Scene from "The Scarlet Letter," by Imp.



Scene from "The King of Kazam," by Powers.

torical releases. Once a week this company releases a film drama based on some event in American history. The series started some time ago, and enough films have been released to prove that the maker's purpose is consistent and sincere. Such subjects combining education and entertainment in one artistic whole are much to be commended and, it is hoped, imitated. A licensed manufacturer announced such a series a long time ago, but never brought the promise to fruition, doubtless from timidity. Meanwhile Champion caught the inspiration and has proved that an historical series is both practicable and popular. Whether the Champion success has influenced other makers is purely a matter of conjecture, but it is interesting to note that two licensed manufacturers have announced a similar series to commence in the near future. Of course, nearly every manufacturer has released historical subjects from time to time, but none with the consistency and regularity



Scene from "The Old Man and Jim," by Champion.

which might be called a series. All credit is due Champion for the innovation.

Among the progressive Independents must be mentioned the American Film Company. Their recent change of policy and exodus to El Cajon Valley, California, has been productive of a substantial increase in quality. It is the intention of the American to produce Western subjects exclusively and of superior type, and with this end in view, a radical modification was recently effected in the operating forces of the organization. A new producer, a new camera man, a new leading lady and a practically new company of actors are now filming a new class of Western dramas in a new territory—the beautiful El Cajon Valley, way down on the edge of southern California. Judged by recent releases the change has completely justified itself, and the officers of the American company are exulting over the success of the new regime.



Two Members of the American Stock Company in El Cajon Valley.

The new photography is truly remarkable. With respect to distance, brilliancy, definition and tone values, the American photography takes second place to none. The "Flying A" films are indeed soaring—in quality as well as in name, and soon in reputation.

So many commendable offerings from the Independents during a brief period indicate a progressive spirit and a desire to offer the film-market a quality of pictures equal to the highest demand. It also may be taken as a sign of healthy competition among the makers—the competition of quality, a noble kind of competition, which will tend to educate public taste and lead to an ultimate survival of the best.

Pictures of Walla Walla, Wash.

Motion pictures of Walla Walla, including artesian wells and industries, are to be made by H. S. Merritt of Seattle.

Examples of Motion Picture Advertising

By Joseph B. Baker*

By Courtesy of Advertising and Selling.

THE application of the moving picture machine to advertising and selling is a new scheme pregnant with great future possibilities. From the success which has already attended the plan, the opinion is warranted that it will become the basis of a new branch of the advertiser's equipment, having unique application and reaching into fields of advertising appeal which other methods have not even touched, either in method or attractiveness.

The descriptive picture, making a direct and instantaneous appeal to the eye, is the most powerful attention-compeller and delivers its message with an ease and certainty which the printed page can hardly equal. Busy men and women, in an age of ever-increasing demands on their time, yet find many moments sandwiched in here and there along the way to gather quick impressions. There must be occasional intervals of relief from mental application and the other "serious concerns of life" and these intervals constitute the opportunity *par excellence*, of the well-conceived advertisement.

In the craving for temporary relaxation we turn the pages of a magazine, and "look at the pictures"—the well taken photograph, the clever drawing or color plate. We talk admiringly of word-pictures, and recall some few marvellously good ones; but what serially expressed idea, requiring to be read through to get its meaning, can compare with the graphic delineation of camera or pencil, delivering its tidings at a single glance?

A good pictorial advertisement is a psychological power; it pulls the attention of a man away from the common field of his thoughts and delivers an impression which, though it may subside into slumber in the background of the mind yet eventually works its way forward in consciousness. But what if the picture itself be animated, so that it adds life and movement to the appeal of line and form?

Then the attention is not only arrested but held continuously and the subconscious impression ripens into conscious volition—yea, into purpose inspiring to immediate action.

It is only quite recently that the moving picture advertisement has developed itself



Buying Tickets for "The Romance of the Reaper."

into a separate industry. We must be careful to distinguish between moving picture advertising, which is a legitimate enterprise, and the insertion of advertisements in moving picture films. Several moving picture manufacturing firms have bound themselves by agreement to refrain from any kind of advertising through the medium of the film. This decision was brought about by the reasonable and wise understanding that should the pictures be used for advertising purposes the inevitable consequence would be that the theater owners, instead of paying for the lease of the films, would, on the contrary, demand a royalty for producing them, and more important still that the injection of "advertising matter" into a show which the public pays to see would inevitably and rapidly degrade the business by forfeiting the patronage of the public.

The result is that the regular amusement film purveyors and exhibitors deal exclusively in entertainment pictures, leaving the advertising field to such other concerns as are prepared to take it up.

To discuss the effectiveness of moving picture advertising and touch upon its promise for the future we may safely start with the assumption that advertising success requires two things—a good ad and a receptive public. Both components are essential to successful advertising. The message or appeal must be actually delivered in order to be effectual. The best sermon or the best painting in the world is absolutely ineffective without the attention of people who can hear and see. The peculiar and unique grip of the new art of moving picture advertising is that it provides both the strong appeal and the interested audience. Reason why: It entertains minds which are in the mood to be entertained.

Take an example from among the future possibilities of this art. You are a buyer of groceries for a big New York-department store and you are solicited to buy a certain brand of California canned goods and preserved fruits. The canning company's best move, if it were possible, would be to pack you and 50 other buyers into a special train and bowl you out to its home, a five-days' journey across the continent. Instead,



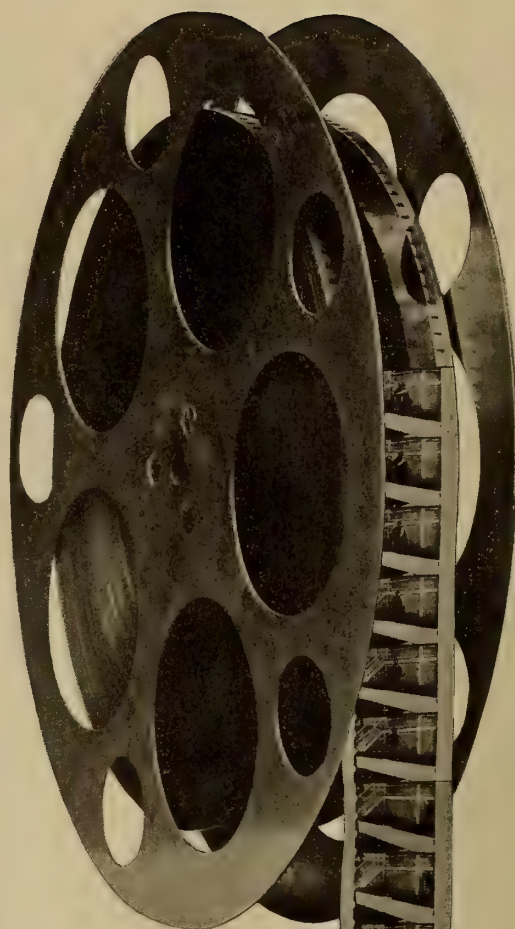
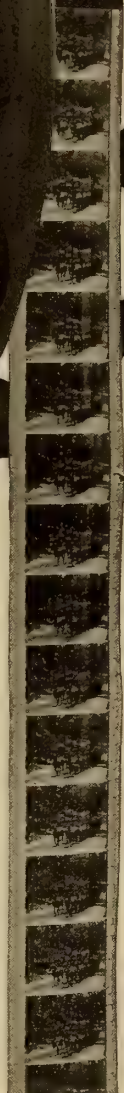
The Pacific Coast Borax 20-Mule Team.

it asks an hour of your time after lunch in the little theater in its New York offices.

You go thither in the same spirit of legitimate and welcome relaxation of mind that you would have in dropping in at a good vaudeville show for a while, or in accepting an invitation to lunch, and your interest is heightened by the expectation of some novelty and by the assurance that the investment of business time is all to the good.



Seated in a comfortable chair, you see flashed on the screen a restful view of a peach orchard in Southern California. You see the leaves of the nearest trees stir and tremble in the breeze; a man appears on the scene, climbs a ladder, and gathers the choicest peaches, placing them carefully in his basket. The scene changes and you see a group of Japanese laborers at work; they gather the fruit and fill long rows of boxes with the peaches to be taken to the factory. Now follow a series of pictures taken in the factory itself. Here all is neatness, order, efficiency, with piles of the different kinds of fruit, white-clothed workers, spotlessly clean floors and tables. The halving of the fruit is done by



girls; some of them remove the pits, others grade the fruit according to size and fill cans with peaches, plums, etc. Next comes the cooking process—and so on until you see the cases being loaded on wagons ready for shipment to all parts of the globe.

A different point of view in moving picture advertising is adopted by the International Harvester Company in a show entitled "The Romance of the Reaper" and shown at country fairs, farmers' institutes and other gatherings. In this case the "advertising side" is still less in evidence and the educational purpose of the performance appears still more prominently in the foreground. The public (a special public of agricultural aims) is first taught things which it never knew before about the labor-saving efficiency of power-driven agricultural implements as compared with the methods to which it is accustomed and with the far more primitive methods of uncivilized races. The desire to buy necessarily follows the full understanding of the value of modern harvesting machinery, shown in action in the harvest fields of the great northwest, which could never be made profitable without such machinery, considering the scarcity of farm laborers. The reaping

hook used in former times and the old-fashioned cradle are shown as historic implements and make an effective contrast to the modern reaper.

On other occasions the dryness of the advertising story may be successfully refreshed by weaving a dramatic plot into the action. The Edison Phonograph people have a story introducing on the screen two young business men who, with only one typewriter operator at their disposal, are unable to finish their correspondence. The timepiece on the wall shows six o'clock and the girl's desk is piled with unanswered letters and dictations. The girl cries, and the partners themselves are exhausted by worrying over their troubles. A business phonograph salesman of their acquaintance appears at the critical moment and induces them to make a trial of his machine. The phonograph is promptly installed and, needless to say, its efficiency is set forth by the next shift of the film, in which the office appears transformed to harmonious conditions. The two young men are tranquil and

commodity which is now used in almost every household.

The effectiveness of the moving picture advertisement can easily be heightened by an accompanying line of selling talk—something in the nature of the "Travelogues" which now enjoy such great popularity.

Advertising by moving pictures can not, in the nature of things, be cheap in the original outlay, but where this method is applicable at all the expense will in the long run cut little or no figure compared with the results produced. The cost of electricity for the arc lamp projector varies from \$7 to \$10 per week; the electric light is, of course, the best for this purpose, but the calcium light may be employed. The salary of the projector operator ranges according to skill and experience from \$18 to \$35 in New York City, down to \$10 outside of New York. A helper is also needed.

The main outlay in preparing an effective advertisement is for the negative film, the cost of which



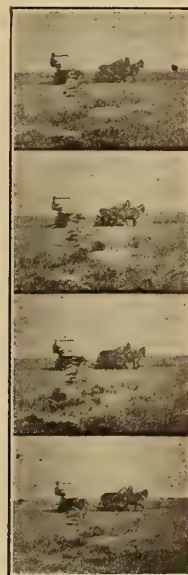
The Automobile Picture.



Shop Operations.



The Business Phonograph Picture.



From "The Romance of the Reaper."



The Automobile Picture.

busy, and the girl, all smiles, is finishing her letters and ready to leave the office with the hands of the clock pointing to five p. m.

In another moving picture story the ease with which an electric automobile is driven is shown. A young man who thinks he knows all about a gasoline car by studying a book "Automobiling Self Taught," finds, much to his surprise, that it is not quite as easy as he had imagined, and in trying to start the machine runs it at full speed backward and bangs it into a tree. He is disgusted, and so are his unwary friends who had been invited to go on the first ride. He decides to try an electric; this (advertised) vehicle he of course drives at once without having the slightest difficulty.

An important borax manufacturing concern, by means of moving picture advertisement takes us to the California desert and shows the contrast between the laborious way the raw material was formerly forwarded from the mining camps, in wagons drawn by the well-known "20-mule team" and the present shipment by rail. We are then conducted through the factory and gain an insight into the preparation of a

may be anywhere from \$1,000 to \$25,000 depending on the cost of the scenario (which must be prepared by a good writer), pay of actors, cost of stage settings and costumes, expense of rehearsals, etc.*

All of this outlay must come before the company is ready to grind the crank of the moving picture camera. The cost of the positive film is merely accessory—3½ to 4 cents per foot. The regular "release" is a film up to 1,000 feet long, taking 20 to 25 minutes to run at the rate of one foot per second or slower. The sharpness or "definition" of the projected picture depends solely on the light, which must be very powerful, as the exposure of each picture in the film is so short.

The next important factor to be considered is the screen. The best screens obtainable are the mirror screens made of plate glass 14x20 with dark background, the cost of which amounts to approximately \$300. For a travelling show, however, a non-fragile pliable screen is generally used.

An objection which has been made to the moving

*In this connection read "System in Moving Picture Advertising," by Watterson R. Rothacker, in MOTOGRAHY for May.

picture theaters is the "flicker" caused by the strong contrast between the dark room and the glare of an intermittent and powerful light on the screen. This drawback may be overcome in a newly invented system of showing the pictures in a lighted room; a special screen being employed and the room being moderately illuminated by electric lamps in inverted reflectors which cast the light on the ceiling.

Advocates Films for Churches

Will moving pictures ever be displayed in the churches of this city in order to induce people to attend divine services? It is possible. Why should the church not adopt such excellent means of showing the lives and characters mentioned by the ministers at each service? The people who listen to the minister would be able to see pictured before their eyes the people and acts as described in the Bible.

Some of our holier-than-thou church members will raise their hands in horror to think that a church should be desecrated by a moving picture machine, but such people do not always predominate in every church. We are progressing. The saloon does not hesitate to put on a moving picture show or use the phonograph in order to create an attraction. Are the churches less than the saloon? It is generally conceded that the majority of the people will go where there is the greatest attraction, provided the place does not interfere with moral or religious training.

One week ago last Sunday the fashionable Queen Anna Congregational Church of Seattle, was crowded to the doors by persons who for the first time witnessed a moving picture exhibition in a church. Five reels of film were exhibited, portraying the life of Moses, from the time of his discovery in the bullrushes until his death in sight of the promised land. What could be more impressive? The pictures could be understood by every one. No speaker could create such an impression. The experiment is worthy of serious thought.—*Elmira Telegram*.

Grafters Beware!

The editor of the *Richmond Times-Dispatch* offers the following practical suggestion to his readers:

"As an educational device, the moving picture show is being utilized officially by the State of New York. Films are to be made showing the working of the penal and charitable institutions conducted by the state, and these are to be shown at State, district and county fairs. The purpose is to give the people an insight into how their money is expended. The idea is not bad, but it should be logically extended to cover the Legislature and the methods by which it is operated. There should be moving pictures of the activities of the members of the Legislature, in the halls, the committee rooms, in the lobbies and smoking rooms of the hotels, and then the people would throng in countless multitudes to see a real picture of how their representatives work."

Will See Themselves

A steamship company, operating a line between New York and Bermuda, has evolved the original idea of including an up-to-date moving picture show as part of the diversions of the voyage. This bare fact by itself would scarcely cause the faintest ripple of

astonishment. We are familiar with the wonders of the wireless by means of which big transatlantic racers have been enabled to publish daily newspapers. The incident of the introduction of moving picture films as accessories to the time-killing devices of a voyage is what was to have been expected. The company referred to, however, has further plans which lend unusual interest to the scheme. A practical photo-play operator is to accompany the passengers outward bound and take a series of scenes. There are to be developed during the vessel's brief stay in Bermuda and any travelers who feel inclined to book a return passage will be privileged to see themselves in most lifelike action upon the canvas.

"Captain Kate"

You must hand it to Selig and his animals. "Captain Kate" is the title of a Selig release for July 13, and it is worth waiting for. The story involves an animal trader and his daughter; two caravans of hunters headed by representatives of the New York Trading Company; servants, primitive habitations, shipping the captives. These scenes are typical of Africa—taken in Florida last winter, when the Selig forces were down there doing specialties. Captain Kate—Miss Williams—is given more opportunity to appear in hair-breadth escapes from Old Nero and Mrs. Nero and other of the Selig animal performers. There is just enough plot to hang the realism upon. Kate's father, an animal trader by the name of Desmond, is stricken and dies, leaving his daughter and the faithful man servant. Kate assumes her father's perilous business, leading her caravan of hunters after big game. Later a hunter is stricken and the superstitious followers of the new Captain Kate abandon the hunt and their leader.

Kate in her grief dispatches her servant with a note to her father's friend, a Mr. Clancy, telling him of her loss and her whereabouts. Scenes of Kate's isolated life and her dangers follow. She is beset by wild animals—her only companion being a pair of pet leopards. One scene shows an attack by a lioness on the heroine's home and the leopards are liberated to give the intruder combat. The leopards succeed in killing the lioness—thrill enough for any audience.

The servant who was dispatched with Kate's message never got through. His body is found by Clancy long afterwards, and with it the message. Of course, the hunter made all haste to rescue Miss Desmond and succeeds. The rescue introduced the "packing" of animals for shipment—their handling in the forest—landing at the wharf. There is a happy ending—Clancy being too busy with courting Miss Desmond to heed his partner's admonition to help with the crated captives.

This film combines the drama with scenic, travel, or educational subjects. It is well done, beautiful in its acting and settings and the public will surely enjoy every inch of it. Our frontispiece shows a scene from this remarkable film.

Motion Pictures of Missouri University

Films of the University of Missouri at Columbia, Mo., were recently made with a view of advertising the university and Columbia to the people of the state. The expenses of making the films were borne by the university and the Columbia Commercial Club.

Problems of the Operating Room

By William T. Braun

CARE OF THE MACHINE.

MOVING picture machines have approached a state of mechanical perfection; and in order to keep them in this condition, so that the best results may be obtained, every operator should know the purpose of every part of the machine, how to adjust it when necessary, and replace it when worn out. Most of the machines have become so complicated, and their adjustments so delicate, that they should be given the very best of attention as to cleaning, oiling, and adjusting.

Some inexperienced operators have an idea that each bearing and oil tube should be flooded with oil so that it will work correctly. This flooding will do more harm than if too little oil were used. All that is necessary is to give each bearing, oil hole, or tube one drop of oil. This will sufficiently lubricate each part. If more oil is applied it will only run off on the film, take-up belt, or machine, streaking everything; and, gathering dust, will form a gum which is very hard to remove. Use only the very best sperm oil. The machine should be carefully wiped off with any soft cloth that will not lint, drawing it between all parts and gathering up the old oil and dirt before oiling.

When the machine is new it requires more careful attention as to oiling than later on, as the grit from manufacture must be removed and the surfaces of the parts in contact with each other smoothed so that their operation will be perfect and noiseless. Oil the machine frequently when new and wipe off the dirty oil after each evening's run. In a short time the oil coming from the bearings will be clean and the machine will work in first class shape.

If the machine becomes very dirty the bearings, gears, etc., may be cleaned by flooding them with gasoline. Care must be taken to wipe up the residue which flows from the bearings, because if this is allowed to dry the machine will be in as bad a condition as before. Begin washing the bearings at the top and work downward so that the dirty oil will not flow over the cleaned parts.

No doubt the most important part of the machine and the part requiring the most perfect adjustment is the intermittent movement. The two principle types in use are the Geneva Star and Cam or Finger movements. The latter is used only on two machines to my knowledge. On some machines the star and pin wheels are enclosed in a box which is half filled with oil. In this case the lubrication of these parts is well taken care of. This box should be opened and fresh oil put in once in a while, especially when the machine is new, as the dirt and grit from manufacture must be worn off by the operation of the parts. If these parts are not enclosed careful cleaning and oiling every day will result in lasting good service.

The pin and star wheel should mesh into each other perfectly, that is the rim of the pin wheel *C*, Fig. 1 should fit tight against the sides of the star wheel for all four positions of the wheel. If it does not the film will not come to rest when it should, causing an unsteady picture. The adjustment between these

two parts is made by the use of eccentric bushings *A* and *B*, Fig. 1, in which the star shaft rotates. By turning these bushings around, the star wheel can be brought closer to or farther away from the pin wheel. In turning these bushings, the operator must exercise the greatest care to see that both bushings are turned exactly the same amount, otherwise the shaft will be higher on one end and will not be parallel to the pin wheel shaft, causing the rim *C* on the pin wheel to wear to a razor-like edge and also damaging the star wheel. Mark each bushing before attempting to turn them, and after you have turned them compare the marks and you will soon find out if the shafts are parallel.

Incorrect setting of the star wheel is shown in Fig. 1. In this case bushing marked *B* has been turned more than *A* resulting in one side of the shaft being higher than the other. This has been exaggerated in the sketch but the effect on the star wheel can readily be seen. It may seem that I have dwelt somewhat long on this point; but if you have had any trouble with the wearing of the pinwheel, you can appreciate this.

The star and cam wheels should be watched for signs of wear. When the pin slides loosely into the

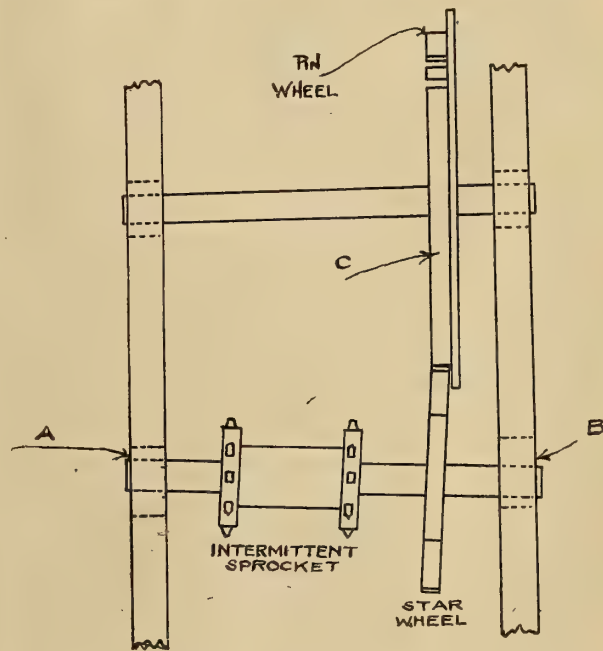


Fig. 1.

Showing Incorrect Setting of Eccentric Bushings *A* and *B*, Causing the Ridge *C* on the Pin Wheel to Wear to a Bevel.

slots of the star a new pin should be put in; if there is still play a new star wheel should replace the old one. Also when the points of the star wheel become sharp they should be removed before they are bent.

The same care in adjustment of the parts of the cam movement must be made. This movement is not as delicate as the geneva star movement, but the eccentric disc, carrier and shaft must all be kept thoroughly clean and well oiled.

We next come to the sprockets. In every machine with the geneva star movement and take-up we have three sprockets, namely: the upper feed sprocket which pulls the film out of the upper magazine, the intermittent which is attached to the star wheel shaft and feeds the film past the aperture, and the take-up sprocket which feeds the film unto the lower reel. The sprocket should be kept thoroughly clean. Emulsion from the film, especially when using first run, gathers on the sprockets, becomes mixed with particles of dust, and the soft film in passing over becomes scraped and full of scratches, causing the effect of "rain" on the picture. This accumulation also gives the film a tendency to jump the sprockets.

The teeth of the sprockets wear rapidly. In pulling down the film, the under side of the teeth have little ridges worn in them. This is especially true of the upper feed sprocket. When the sprockets get in this condition, they should be renewed. The sprockets must be examined at close range in order to see this defect.

The same is also true of the pins which take the place of the intermittent sprocket in the machines with the cam movement. These pins should be removed from the machine while being examined, and renewed at once when worn, as the film becomes caught in these ridges and will not pass down, causing the gate to jerk open. These grooves in the pins and sprocket teeth also cause a vibration of the picture on the screen. There are many things which must work perfectly in order to give a steady picture and this is one of them.

Sprockets are provided with idlers or rollers attached to brackets with springs. The purpose of these rollers is to keep the film on the sprockets. The rollers should never rest directly on the sprocket, every roller being equipped with a screw so that it may be kept at the correct distance from the sprocket. They should be set so that they are a little more than the thickness of the film away from the sprocket. If allowed to rest heavily on the film any dirt on them will scratch the emulsion.

The Powers No. 6 machine is equipped with two rollers on each sprocket, one revolving on a fixed spindle, and the other a holding roller mounted on a spring pressed bracket pushed out of the way when threading up the machine. The use of two rollers gives the film a contact of about six teeth on each side of the sprocket. This is especially desirable on the take-up sprocket as riding of the film on the sprocket is prevented.

Covering the film in the passage through the machine is the film gate. At the top of the gate is the guide roller which guides the film over the track. The most important part of the gate is the film tension springs. These tension springs have two duties to perform. One is to flatten the film perfectly straight before the aperture, and the other is to hold the film absolutely still while being projected.

The film does not become absolutely stationary when the intermittent sprocket ceases moving, but tends to slide a trifle further. The springs should exert just enough pressure on the film to keep it from moving. Some operators screw the tension spring very tight to keep the film from moving which causes the picture to shake on the screen, instead of adjusting the intermittent movement. This extra pressure on the springs causes a heavy drag and consequently wears out the driving elements, aperture plate, intermittent

movements and film. Most of the machines are provided with screws for adjusting the pressure of the tension springs.

In regard to keeping the film flat, it is understood that unless the entire film lies in one plane no matter how fine a lens you have you will not get a sharp, clean cut picture on the screen, but part of it will be blurred. If as above stated, the springs are very short or are set too tight they wear a corresponding depression in the film tracks. In its passage over the film track the film becomes cupped or enters this depression, and the best lens in the world will not project a sharp picture. Sometimes one spring presses more on one side than the other causing one side of the picture to be blurred.

When the film or aperture plate becomes worn from the extra pressure of the springs it should be renewed at once. These plates can easily be removed on most machines. In threading each film the operator should run his finger around the edge of the aperture as dirt and particles of emulsion collect, especially on the bottom edge, and cause the picture to have ragged edges. This cleaning is but the work of a moment, but if dirt is left on it certainly betrays the qualifications of the operator. The tracks on the film gate should be kept clean by rubbing them with a flat piece of wood. Vaseline or wax applied to the tracks and tension springs will prevent new film from sticking on these parts. Apply sparingly and wipe off the excess leaving the slight hollow places filled.

The purpose and value of the automatic fire shutter is familiar to every operator. They work either with a lever attached to the crank which raises the shutter when the speed of the crank reaches a certain degree; or by a centrifugal governor and a lifting lever controlled by the governor and connected to the shutter. Whichever style you have it must be kept scrupulously clean and well oiled. Any oil having a tendency to gum will cause the parts to stick and the shutter will not operate properly. Therefore in order to avail yourself of the protection afforded by this shutter it must be well taken care of.

The hand cut-off or "dowser" if worked with a balance weight should be properly adjusted so that it will close with a touch of the hand and remain closed.

We have two kinds of revolving shutters, namely, the inside and the outside. All revolving shutters serve two purposes: One is to cut off the light when the film moves down one picture, and the other purpose is the elimination of the flicker. Some inside shutters have a wide and narrow blade. The wide blade of the shutter should cut off the light while the film is in motion, and the narrow blade travels across the light while the film is at rest. This, of course, shortens the period of projection of the still film but the object is as follows. If the shutter had but one blade it would be more noticeable in its passage across the screen, but when two or three blades pass over the screen in the same interval of time as the one the period between these black streaks across the light are not so far apart, and are consequently not so noticeable.

The same thing may be seen in the operation of an electric fan. If the fan had but one blade and even if turned at full speed you would be able to see it more or less plainly, but when it has four blades and is running full speed nothing but the whirl of the blades can be seen. Also, the faster the crank is turned the faster the shutter will revolve, consequently the distance between the periods of darkness will be de-

creased and the flicker diminished. Of course, the machine cannot be run above a certain speed, as the motion of the actors on the film will be too rapid to be natural.

If the wide blade of the shutter does not cover the aperture when the film is moving, we will notice a decided flicker in the picture, also we will have what is known as a travel ghost, that is whenever a white spot appears against a black one as in a white title on a black background white shadows will flit above the letters or object. The shutter on each machine is attached in a different way, but to adjust it so that it works correctly proceed as follows:

Loosen the screws which hold the shutter hub to the shaft so that it revolves freely on the shaft. Thread up the machine with a piece of film about a foot long, framing it up properly. Now turn the machine crank slowly, watching the film through the aperture until the division line between the pictures is midway across the aperture. Next turn the shutter by hand until the wide blade covers the aperture completely. Now tighten the screws on the shutter hub and try a film. Some operators set the shutter a bit late, that is the film starts to move before the shutter blade covers the aperture. Better results can be obtained for this setting than if the shutter covers the entire aperture before the film begins to move as the aperture will then be left entirely open before the picture comes to rest. When you have the shutter adjusted correctly, it is a good scheme to make a scratch of the shutter hub and a corresponding one on the spindle directly opposite so that the shutter may be easily adjusted any time when it gets out of place through cleaning, etc.

A machine having an outside shutter may be much more easily adjusted. Most of the outside shutters have two bushings—one fastened to the shaft and the other fitting over the first one. To set this shutter in step with the intermittent sprocket loosen the screws on the outer bushing and turn the shutter so that the large blade will just begin to cross the front of the lens when the intermittent sprocket begins to move. The advantage for this shutter is its easy method of adjustment. Also as there is no obstruction between the aperture plate and the lens, a short focus lens may be used. This shutter can be moved longitudinally on its spindle, so that it can be set directly in front of the lens, no matter if the lens has a long or short barrel.

Every operator has more or less trouble with the take-up attachment. There is always the difficulty of the lower reel remaining stationary because of insufficient friction, also the belt or drive unless it be by means of gears or chain is uncertain. An extra belt should always be kept on hand, so that if the belt on the machine should part another may be slipped on at once. This saves the delay of mending a belt while the audience is waiting. Trouble may be experienced with the lower reel if the reel cotter (the small brass or spring-steel clamp which is placed in front of the reel) does not exert enough pressure to keep the reel in the correct position on the shaft. That is, if the reel is allowed to slide off of the key of the shaft it will not revolve with the spindle and the film will not wind on the reel. In this case, if possible, mend the cotter so that it exerts more pressure against the reel or purchase a new one.

Extreme care must be taken when oiling the machine so that no oil drops upon the take-up belt, as the oil causes the belt to slip and it will not grip

the pulleys properly. Some operators apply resin to the belt to make the friction between the belt and pulley greater.

See that the spring on the take-up exerts enough friction, otherwise the reel will not revolve, especially when it is almost full. If the friction is too great the film may be damaged by being pulled off of the intermittent sprocket. This friction can be best adjusted in each individual case and it will repay the operator to watch this end of the machine.

The cause of an unsteady picture on the screen may be attributed to many causes. First, if the rim of the pin wheel does not fit snugly against the sides of the star wheel during its entire revolution, the picture does not remain steady in front of the aperture. Also, if the tension springs do not exert the proper pressure to keep the film stationary in front of the plate during its projection. Then, again, the machine must be securely fastened to the floor to prevent vibration. As the picture is magnified some 200 times in its projection on the screen, it stands to reason that a very slight movement of the film at the aperture will be very noticeable on the screen. The sprocket holes in old film become shrunken and the film will not be as steady in its passage through the machine as new stock.

In summing up, the operator should be careful to keep all parts scrupulously clean, oiled and in perfect adjustment. In this way only may first-class projection be obtained.

OPERATING BOOTH

We have received a plan for a new moving picture theater from Medicine Hat, Alberta. The owners ask for our opinion of the lamproom. The throw is approximately 90 feet. They also ask for any suggestions in regard to making it an up-to-date house.

In the first place your operating room is altogether too small. On the plan the booth scales four feet wide by four feet long. If I were you I would extend the booth from one wall to the other, or, at least, from the center to one side. As the machine is about eighteen inches wide, this leaves but forty-two inches for the operator to work in—hardly room enough for him to get in. The loss of six seats in the balcony will be easily repaid by the better service that an operator will give if he has a first-class place to work in. You show a skylight at the top of the booth, but don't forget the ventilator. A twelve-inch ventilator directly over the machine will keep the place cool in summer. I have heard something of your winter season, and perhaps you might have to close your ventilator perfectly tight during that part of the year. In Chicago, in all new houses, large operating rooms are always provided, and with ample ventilation.

I would set the machine board as low down as possible, say no more than three feet from the floor, so that drop of light will not be so great, otherwise the picture will be wider at the top than at the bottom.

In regard to the throw; ninety feet is somewhat long, but you can have a steady picture if your machine is properly adjusted. Secure the machine to the floor and brace the legs well with wire, so that no vibration will be had. Read the article just preceding on how to care for the machine and directions for securing a steady picture. The average throw in Chicago is from sixty to eighty feet.

I think your seating arrangement on the first floor is o. k., as with the two aisles people will not have to squeeze in front of the others in getting to their seats. In Chicago wide aisles are required, making it necessary to have but one central aisle.

I presume your screen will be of cloth, as you show a stage. I would make the size of the picture about nine feet high by twelve feet wide. With this size curtain the figures appear life-size when in the middle of the setting.

I have just touched on the things which appealed to me most, but I will be perfectly willing to receive any questions from you in regard to any part of the theater and they will be answered promptly through these columns.

Madison Square Garden Goes to Pictures

Madison Square Garden is to become a motion picture theater under the Garden management. It will probably be the largest amphitheater devoted to motion pictures in the world, certainly in New York.

The idea of making this experiment has been under discussion by the management for some time. For the last twenty years the Garden has been a non-paying institution in the summer months, and recently the stockholders have been planning to sell it. The horse show, the dog show, the automobile exhibit, the motor boat display, and various other commercial and sporting exhibitions keep the place filled during the winter months, and the end of the season has usually been marked by the appearance of the circus, but for four months the income has been cut off. If the motion picture show proves a success, and the Garden can be kept open profitably for four months, it is believed by the management that the building will be withdrawn from sale.

Plans for the picture show have been made with much care. Seating accommodations for 5,000 have been provided, and precautions have been taken to facilitate the easy ingress and exit of crowds. An extra large sheet will be used to display the pictures, and a special daylight screen will be used in the afternoons. As the size of the Garden makes the introduction of vaudeville acts impractical the Ladies' Musical Vassar Band has been engaged to furnish music in connection with the pictures.

Soft drinks will be sold, but there will be no beer, and smoking will be prohibited. A uniform price will be charged for all seats.

Montana in Films

E. F. Seavolt, of Chicago, will within a short time start on a special train over the Great Northern railroad with one hundred thousand feet of moving picture films to take pictures of Montana scenes and industries. He will go through Glacier park, gathering picture records of that scenic realm and then amid farm scenes and towns along the railroad. When the films are complete they will be exhibited all through the middle, central and eastern states, and arrangements have been made to display them in all principal moving picture houses of the greater cities of this country and Europe. They also will be used in lecture tours throughout the world.

It is estimated that the production of the pictures alone will aggregate a cost of \$100,000.

The Great Northern will equip the train to go

all over the system and use every effort to expedite the perfection of the pictures and will make no charge for the equipment.

Any city in Montana desiring to have industrial scenes or pictures of their collective resources taken during this expedition can do so at the wholesale cost of the films only, and at a nominal cost can have all the reproductions they want for local use.

Pictures to Boom Astoria, Ore.

A. A. Tresp, general manager of the Astoria Centennial Celebration, has completed arrangements with Alfred Noble, advertising manager of the Great Northern Railway, to preserve the Astoria Centennial in motion pictures.

According to the program, Mr. Noble is to send E. F. Seavolt, a motion-picture expert, to Astoria to stay the whole month the pageant is in progress to make pictures of the various provided features. Then, when these films are completed, they are to be installed in the exhibit cars of the Great Northern Railway Company and exhibited throughout the east to advertise the Northwest and Astoria in particular. In addition, several sets of these films are to be sent to the northern countries of Europe to stimulate immigration to Oregon.

It is the plan of Manager Tresp to picture the pyrotechnical display, "Early Days of Astoria and Destruction of the Tonquin." In order to do this it will be necessary to have a daylight production and the Hitts Fireworks Company, of Seattle, have agreed to give the spectacle in daylight for reproduction.

By this arrangement it will be possible to show the people of the United States and of Northern Europe the whole process of salmon fishing and canning, including the scenes in the cold storage houses at Astoria; the cutting of the huge fir giants, their floating to Astoria by water and the methods used to cut the big trees up into commercial lumber.

Cleveland Will Give Free Shows

Municipally conducted moving picture shows in the playgrounds located in the congested sections of Cleveland will be one of the park department attractions of the coming summer, if plans now being considered by Public Service Director Lea can be worked out.

At the suggestion of Director Lea, City Landscape Architect Rettig has been looking into the moving picture theater question with a view of determining the feasibility of the city's launching out into this form of amusement. It is possible that one picture machine will be purchased by the city and that two performances will be given each evening when the weather is favorable.

The first performance will start about 7 o'clock in the evening and a second performance will be given on some other playground an hour later.

"Melodrama and blood and thunder productions will be barred," said Director Lea. "We would merely show the educational films, including travel lectures and historical productions, and in addition there would be a few pictures to amuse the little children. The plan has not been adopted, as we do not know just how well the outdoor moving pictures would go. I have been considering making some experiments before deciding to proceed."

Biology and the Bioscope

Courtesy the Bioscope, London

WE ARE but children of a larger growth—direct descendants of 'Helen's Babies' and predecessors. Some of you may remember that 'Helen's Babies,' more than three decades ago, wished to see the wheels go round—they were not content with a glance at the dial of the \$300 timekeeper of their long-suffering uncle. Humanity of older growth is still trying to look beyond the dial. It also wishes to see the wheels go round."

With these words Professor William Stirling, M. D., LL.D., D.Sc., commenced his lecture on the subject of Biology and the Cinematograph at the Royal Institution of Great Britain, when the Duke of Northumberland presided over a gathering of the most of the leading scientists of that country.

In the course of his lecture (which was illustrated by some remarkable films, specially taken for the occasion by the Gaumont Company), Professor Stirling paid a tribute to the value of moving pictures as an educational force. "Cinematography," he said, "is only in its infancy as a means for investigating, recording and solving some of the most obscure phenomena of animal mechanics, which, on account of their rapidity or complexity, have not been solved by other means."

Professor Stirling said that it was not with cinematography as a method for the representation of pageantry, or faked pictures, or spectacular drama in dumb show, or for the detection of crime, that he wished to deal, but rather with this art as useful for showing reproductions of physiological and biological experiments to large audiences either in school, college, institution or university, and also as a means of solving some of the features in movements that, because of their rapidity, cannot be analyzed by other means.

If one look at a cinematograph film (of animal in motion) by way of analyzing the successive phases of a movement, one is struck by what seems the impossible positions or attitudes of such an animal in its onward progress—as a galloping horse with its legs pulled up beneath its body, a position which no human eye ever saw or artist depicted. The artist represents what he sees, and the spectator demands that what is depicted shall correspond to what he himself can see in a moving object. The sensitized film of the camera fixes phases of movement that the eye is not sensitive enough to distinguish. But fuse these apparently impossible poses by means of a cinematograph, and one realizes what relatively feeble analytical powers the eye possesses as compared with a moving sensitized film of celluloid in the cinematograph camera.

The lecturer then proceeded to describe several applications of the cinematograph as an aid to the study of scientific subjects, and he mentioned that M. Lucien Bull of the Institut Marey, Paris, had succeeded in obtaining two thousand photographs per second of the flight of insects.

When it is remembered that the movements of the wing of the common fly occur at the rate of 330 vibrations per second, the bee 190, the wasp 110, and the dragon fly 28, it will be seen that there are many

technical difficulties to be overcome. M. Bull, by the means of his ingenious "Electro-stereochronograph," has been able to take photographs of a moving object at the rate of two thousand impressions per second on a sensitized film. As is well known, the electric spark—with a duration of one-millionth of a second—affects our singularly sensitive visual apparatus most markedly. Photographs have been often taken by means of a single spark. M. Bull, however, has constructed an apparatus whereby a series of two thousand such impressions can be obtained per second by means of the electric spark.

In a special camera is placed a revolving wheel, on the circumference of which is arranged the sensitized film. The electric spark is placed behind a large condensing lens which concentrates the rays directly into the lens of the camera. The wheel, actuated by an electrical motor, is rotated at a speed of about 150 kilometers per hour, that is, it makes one revolution in one-fortieth of a second. In circuit is placed the electric illuminant—the sparks passing between two magnesium terminals. The wheel, however, is so arranged as to give fifty interruptions at each revolution, so that in this way two thousand sparks per second are obtained—the duration of each spark being practically infinitesimal—while the intervals between the sparks are practically a thousand times the duration of the sparks themselves. The whole system may be regarded therefore as comparable to a shutter opening and closing two thousand times per second.

The next problem was how to expose the film at the proper moment. A similar problem was solved in an ingenious way by Helmholtz long ago, when he invented his Myograph with a small cylinder, on which he recorded the rate of transmission of a nerve-impulse along the motor nerve of a frog—really a comparatively slow velocity—about 90 feet per second.

By means of an ingenious shutter the exact exposure was made at the right moment, and this was accomplished indirectly by the insect itself, which was placed in a short length of blackened glass tube closed at one end by means of a tight movable mica swing door, which is placed in the electric circuit. The door is kept slightly ajar by means of a small piece of tissue paper. When full speed of the wheel is attained, and when the insect—already placed in the tube—moves forward in the tube towards the light and opens the swing door, the paper falls and the electric circuit is made. By an ingenious arrangement the shutter is placed in this circuit so that the insect automatically opens and closes the shutter, and as it passes across the field of the stereoscopic camera—a distance of a little over a foot—impressions of the phases of its transit can be taken at the rate of two thousand impressions per second.

From beginning to end, Professor Stirling's lecture was of a most interesting description. It must suffice, however, to say that in the lecture will be found absolute and complete justification for the plea that we have so often put forth for education by cinematograph.

Moving-Picture Business Abroad

American consuls report from various foreign countries, as follows:

ENGLAND.

There is a steady increase in the moving-picture film business in England. The almost unanimous opinion among the big men in the trade is that there is still plenty of room for high-class films. Especially is this true of American films, which are by far the most popular in this country. The sales made here in March were the largest in the history of the industry, and one American agent, who represents four of the principal film-making companies in the United States, disposed of more than 1,000,000 feet of films in Great Britain and Europe.

There seems to be nothing of the temporary boom about the moving-picture business here. It has been estimated by reliable authorities that there are in England more than 2,000 theaters showing moving pictures exclusively, of which 300 are in London. Although new houses are being opened there are no signs that the promoters are doing more than meeting a very evident public demand.

Some of the larger syndicates in control of a considerable number of houses buy outright the films they use. The general practice, however, is for the film manufacturers to sell their products to agencies, which rent the films to the various theaters. In some cases after the films have been worn out they are returned to the makers under an agreement to that effect, but in the majority of cases they become the absolute property of the purchasers.

Although there are some houses in the heart of London that change their programs three and even four times a week, the general practice is two changes a week. It is believed that before long three changes a week will be general.

London has become a selling center for films for all parts of Europe and even Australia and New Zealand. Some of the American companies have opened offices in all the larger European centers, but it is here that competition is keenest. Some Italian manufacturers are energetic and enterprising and their products are the chief competitors of the American films. English films are not popular, even at home, and the subjects selected render them almost useless for sale in other countries, although they have a slight sale in Germany.

The keen competition has not resulted in much price cutting. Some of the English companies are said to be allowing a discount of about 10 per cent and a few of the American companies are thought to be doing the same. Some assert that prices will have a tendency to go up instead of down, because of the increasing cost of producing high-class films, and that such an increase would not be resented by the picture-theater promoters. At the present time the demand is for a better film rather than a cheaper one.

Some of the moving-picture houses show a tendency to present programs exclusively American, but such a course is probably unwise. In order to meet the wish for variety one French company turns out films under several names. Opinion is divided as to the advantage of such a course. Some of the continental companies are liberal in the matter of credit,

but among the American companies the tendency is toward a cash business as far as possible.

Phases of cowboy and Indian life are the most popular subjects for American films. A strong flavor of melodrama is desirable, but there is no demand for immorality or vulgarity despite the attempts of some manufacturers to place films of a sensational character. The English audiences are quick to note any lack of taste in the dressing of the actors. Some objection has been raised to the more extreme American clothing of the male actors in some of the films. A keen interest is taken in the personalities of the several performers and any changes in the companies have their effect on the moving-picture public here.

GERMANY.

The censorship of moving pictures in Germany is not in any way related to the importation of films, which may be introduced upon payment of the duty of \$47.60 per 100 kilos (220 pounds), regardless of the nature of the pictures themselves. After importation they become subject to police regulations, which vary in the different states in the Empire. In Hamburg there is no censorship prior to exhibition, but if the pictures are deemed to be of improper character by the police their withdrawal may be ordered by the police authorities. In Prussia censorship invariably precedes exhibition. As films are generally exhibited throughout the Empire, it is now the rule after importation at Hamburg to submit them to the Berlin censors before undertaking to exhibit them.

Scandalous pictures are never imported from the United States, and scenes of robbery and murder can not be exhibited without previous elimination of objectionable parts. Merely sensational pictures are sometimes unable to secure official favor. The importation of American films at Hamburg is increasing.

The moving-picture show in Coburg, known as "Kinematograph," has evidently proved a profitable investment, because the only two kinematograph theaters here have recently moved into larger halls fitted especially for this business. The new theaters seat several hundred people and are thoroughly up to date. Prices range from 5 to 10 cents, with half prices for children, students, and soldiers. The kinematograph theaters are open from 4 p. m. until 11 p. m. on week days and on Sundays from 2 p. m. to 11 p. m. Sunday is usually the best day.

The program is changed every Wednesday and Saturday and generally consists of eight or nine numbers. Each program lasts from 1½ to 2 hours and starts with a picture of scenery in natural colors. That is followed by a drama, then comes a comedy, and the fourth number often includes descriptive scenes of some article in the course of manufacture, or the cultivation of flowers, of raising of chickens, snails, etc., for market. American pictures of cavalry sham battles, train wrecks, fires, etc., are in great favor here.

Each program, as a rule, includes one American film, which is always liked because the characters act naturally. The films are not selected by the proprietor of the theaters in Coburg, but are chosen and sent by a Berlin agent. Perhaps this explains why so few American films are given, because they are always favorites.

American films are shown in Coburg within 10 days after their arrival in Germany. The films of the various companies vary in length from 240 to 2,700

feet, and the latest fad is to have one of the longest in each program, usually depicting some phase of life in a large city. Some of the most popular given in Coburg were played by actors of the Royal Theater of Copenhagen. Comedy films are usually German, Italian, or French. Dramas are generally French or Italian, and scenery pictures are usually of Italian make.

The kinematograph machines are run by electricity, which is also used to run the mechanical piano and to light the theater. A large phonograph is used during the brief intermissions to hold the attention of the audience, and a piano is used as an accompaniment for the pictures.

The price quoted for a film 1,017 feet long is \$73.78; for a film 1,033 feet long, \$74.97, this being equal to 1 mark (\$0.238) per meter (3.28 feet), prices being inclusive of "virage."

SPAIN.

The cinematograph theaters in Barcelona have become very popular, and new ones are constantly coming into existence in all parts of the city. These theaters are crowded at almost any time of the day and especially on Sundays, when thousands of people can be seen waiting outside until they can obtain entrance. The price of admission tends to make these theaters popular, being in most cases 2 to 5 cents in the smaller ones and 5 to 10 cents in larger ones. In addition, a number of "cines" have three or four variety numbers on the program. It is calculated that the total number of "cines" at present is between 55 and 60.

Consequently the market for films in Barcelona is unusually good. Most of the "cines" change their program partly or entirely every day, and therefore the number of films used is considerable. Upon an average, six sessions are given daily, one session lasting one hour and a half on week days and one hour on Sundays and holidays. The number of films shown per session is about eight. Dramas and melodramas are the most popular, and it is safe to say that 20 out of 30 films shown are of this nature, the balance consisting principally of comical and historical events and occasionally views of foreign countries or nature studies.

American films are fairly well represented here, among the most popular being the Vitagraph, Edison, Biograph, and others. Italian films are mostly in use, followed, in order, by French and American. A film factory has lately been established in the city, but the number of films turned out does not seem to be very large. It is complained that certain American makes are too long and complicated, and for this reason do not find general favor among the public. Owing to the average intelligence of the class of people who frequent the cheaper theaters, of which the number is great, it is necessary that the plots of the dramatic and comical films be very simple, as otherwise they are not understood. The average length of the films used here is 600 to 750 feet.

All films are imported into Barcelona through the French frontier and first shown in this city, after which they are sent to other important cities, as Madrid, Valencia, Bilbao, etc., from where they are again sent to the smaller towns and villages. The duty is 3 pesetas \$0.54 per kilo (2.2 pounds). This amount is refunded on re-exportation, after sufficient proof has been furnished to the customs officers as to the identity

of the film. A certificate of the chief of police or other local authority in the city where the factory is located is accepted. It rarely happens, however, that films are re-exported, for the reason that they are generally worn-out and useless after their long course of circulation in the country.

Moving Pictures of Confederate Reunion

Realizing that the ranks of the Confederate veterans of the Civil War are being rapidly depleted and that in all probability the 1911 reunion would be one of the last of its kind in which would participate old soldiers who actually saw service in the fighting army of gray, three public spirited men of Arkansas decided to have a moving picture made of the twenty-first reunion at Little Rock, so that an enduring historical record of the big celebration could be kept. To this end W. G. Hutton, treasurer of Pulaski county, Arkansas, F. B. Gregg, president of the Little Rock Chamber of Commerce, and Judge Kavanaugh of Little Rock, invited Mr. Watterson R. Rothacker of the Industrial Moving Picture Company, of Chicago, to come to Little Rock to outline the plan and complete the arrangements. The result was that the camera crews of the Industrial Moving Picture Company worked during the entire time of the reunion with such good effect that the whole affair can now be seen on film without a loss of a single interesting detail. The camp ground of the veterans is shown. The beautiful decoration which graced every building in Little Rock in honor of the occasion. The parade of the old veterans marching in the gray uniforms and being greeted by the elite of the South. The Confederate Greys, the oldest drilling company in the world. The cook and body servant of President Jefferson Davis and Stonewall Jackson. Forrests cavalry with sabres drawn and colors flying. Governors, generals and prominent men whose names are bywords south of the Mason and Dixon line. The beautiful ceremony attendant to the unveiling of the Confederate monument in honor of the Little Rock Capital Guards. In fact the whole celebration, with all its interesting side lights and sentimental features is so reproduced in moving pictures as to be a reliable historical record and review of unusual interest and value. Mr. Hutton of Little Rock has ordered a sufficient number of copies of this subject so that every theater manager in the south and north will be given an opportunity in pictures to take his patrons to the Twenty-first Confederate Reunion. Both Mr. Hutton and President Gregg, of the Little Rock Chamber of Commerce, will personally direct the distribution of this subject from Little Rock, and it is their intention to put the pictures at the disposal of the Daughters of the Confederacy and the various camps of the Sons of Confederate Veterans. These gentlemen are to be congratulated upon their patriotic and commendable enterprise.

A New Pennsylvania Film Company

A newspaper of Morristown, Pa., reports that Messrs. A. and L. Sablosky, owners of an extensive chain of theaters in that locality, will soon engage in the manufacture of films. With this purpose in view Sablosky Bros. have already bought up the equipment of the Penn Moving Picture Company of Philadelphia. A company of actors will be employed to enact dramas, historical subjects being a specialty.

Recent Films Reviewed

IN THE DAYS OF '49.—Biograph. A drama of character and psychology, ably presented. With such a drama the photoplay casts off its swaddling clothes and stands forth serious and mature, a full-fledged criticism of life fit for adult contemplation. The play presents a problem which many of the best novels of modern times have dealt with—an exceedingly interesting problem, which Biograph has solved in a novel and logical way. There was a point at which one could foresee several possible endings for the play; but that which finally developed was a complete surprise, and at the same time perfectly logical—in fact, more true and satisfactory than any of the possibilities foreseen. The acting, presentation, backgrounds and photography are exceptionally good. It is a Biograph film *par excellence*. In fact, it is one of the most mature and finished dramas that ever found its way upon the screen.

THE FIDDLER'S REQUIEM.—Kalem. The prologue and epilogue give this film an impressive quality. The idea is quite poetic, and gains from good acting. The main drama is an old one, with a tragic termination that is somewhat novel, if not very logical. Tragedy must have something inevitable about it to be truly impressive—a quality which is lacking here. The natural thing for the girl to do under the given conditions would have been to elope with her lover. If she was withheld from that course by a sense of duty toward her parents, the same feeling should have restrained her from suicide. The motives of the plot are weak or conventional and, as usual, when such is the case, the acting seems overwrought. For instance, the mother is absolutely impossible—an old hag without dignity or breeding, or even human nature. She apparently modeled her role after the Witch in "Hansel and Gretel." The group of grandees was not convincing—too awkward and shoddy for aristocrats. Miss Gauntier achieved considerable success in her usual vehement way, projecting the terrors preliminary to self-destruction with an amount of realistic skill that was convincing and also painful to witness. It is believed that this actress would more truly adorn such costume dramas if she would employ less hair with her make-up. Excepting the realistic attic scene, the settings are scarcely passable. The film has a few good points and many bad ones. Aside from any technical errors, the drama leaves an unpleasant taste, owing to the very woeful nature of the subject.

THE NEW DRESS.—Biograph. The first part of this film is exceptionally artistic in all respects—acting, mounting, photography and presentation. In fact, these virtues hold true throughout; but there is something about the story that is not so satisfactory toward the end. The pathological element is distressing and the solution of the dramatic problem has almost no relation to the causes that brought it about. The problem becomes psychopathic rather than dramatic, and the solution is brought about by a pretty big dose of sentiment that is rendered palatable only by extreme finesse on the part of the producer, who has handled the delicate situation with admirable discretion. In suggesting "foreign" atmosphere, the production is a rare success: only Biograph's own "Span-

ish Gypsy" can equal it. There is enough art in every element of the production to supply ten ordinary films. One feature which must not pass unmentioned is the film tinting, which adds greatly to the artistic value of the pictures.

COUNT LEO TOLSTOY.—Pathé. Here we have some remarkably intimate portraits of Russia's greatest man. They were evidently taken with Tolstoi's active co-operation, and one wonders what diplomatic arguments were brought to bear upon the Grand Old Man to win his consent to the undertaking. One hesitates to think there was any money associated with the transaction. Anyhow, Tolstoi is there, genially comporting himself for the benefit of the camera man. It is to be hoped that Tolstoi's compliance will establish a precedent that other great men will follow. In time we should thus have a whole library of animated biography. To catch a few intimate glimpses of a man as great as Tolstoi is truly an inspiration. Tolstoi was one of the real kings of the earth, and the film holds an indescribable thrill for those whose emotions are responsive to a vision of human majesty.

A TRAGEDY IN TOYLAND.—Kalem. An entertaining trick picture, well handled both from the dramatic and mechanical side. The novelty of the film is well worth the enormous labor that went into the making of it. There is a good bit of humor where the soldiers remove their hats upon the death of the heroine, thus satirizing the old photoplay convention. Why the real dog was introduced at the end is not very clear.

THE STILL ALARM.—Selig. Some complete pictures of a fire brigade in operation and a view of a room "going up in smoke" give this film a sensational interest. The effect is quite thrilling. The drama is rather hazy—a surface adaptation of Joseph Arthur's melodrama. The end scene is obscure and there are many points lacking sufficient explanation. It looks as if the original film had been abridged in order to make room for the realistic fire pictures. The sacrifice is justified, as the scenic features of the film have a dramatic interest all their own.

A CASE OF HIGH TREASON.—Edison. The plot of this photoplay is not clear at all points and is not satisfactory in some places even where understood. It is a story of action and the motives are left largely to conjecture. The action is lively, however, with many perilous situations, so it holds quite a thrilling interest. The "hirelings" self-sacrifice came just in the nick of time, and he died in truly dramatic fashion. What became of the villain is never known. He suffered small punishment for all his villainy. The trouble with the story is that it tries to tell too much. There are some picturesque Cuban settings.

THE MANICURE LADY.—Biograph. The animated acting of the leading lady is the best part of this film. The character is similar to the one in "Three Sisters," and the actress repeats her former success. The two

men did not rise to her level; their work lacked speed; which is strange, in view of the fact that their previous farce work has always been characterized by that very quality. The end is novel and gives the story a serious twist that is somewhat out of harmony with the farcical spirit of the previous scenes. The producer probably intended it to be humorous, but there is something about the darkness, the crouching figure on the back of the automobile and the struggle that gives the scene a spirit that is not comic but melodramatic. The effect is quite thrilling and made the audience hold its breath.

THE CHORUS GIRL.—Vitagraph. A pathetic photoplay very well acted by the actress who took the title part. It was an excellent bit of characterization both as to looks and deportment, especially commendable in that it was neither conventional nor exaggerated. In one scene where she explains matters to the leading man her pantomime was as expressive as spoken dialogue. The drama has a strong climax and should there have ended. The last picture, though effectively photographed and acted, adds nothing to the story and has the effect of anti-climax.

PAUL AND FRANCESCA.—Pathé. Once more this most famous of classical stories receives dramatic interpretation. The mountings are quite worthy and the acting adequate. The actor who took the part of the fool was more than adequate—he gave the role a vivid interpretation. The story is effective as usual, but much of its poetry has been lost by the producer who failed to take advantage of several fine points which other versions have emphasized. For instance, tradition has it that Lanciotto was deformed and hump-backed; nothing of this was apparent in the actor's make-up; in fact, he was as good or better looking than Paolo. One of the most pathetic elements of the story has always been Lanciotto's grief over the enforced killing of his beloved brother; here, however, the actor performed the deed in a jealous frenzy and crowed over the dead bodies. Some day some film maker will produce "Paul and Francesca" as it should be done. It is one of the most beautiful tragedies known to literature and easily adaptable to the photoplay form.

SUNSHINE AND SHADOW.—Vitagraph. The pathos of this story is delicate and convincing, reaching a high point in the last scene where the old mammy rocks her pickaninny to sleep in the firelight glow. The effect is indescribably soothing and tender, recalling the days when our own mothers rocked our childish sorrows to rest in just that way. The originality of the plot undoubtedly accounts for the film's success, as the acting is not exceptional. How much more effective the film would be if Shadow's part had been taken by a child who looked and acted more like a real pickaninny! In spite of good make-up her appearance is not very convincing; the bearing is too serious. As a suggestion of the South with its old fashions and customs, particularly in the birthday party scene, the production has unusual merit.

THE LOYALTY OF DON LUIS VERDUGO.—Kalem. This is a Western of a kind that ought to be produced more generally. If the action of Westerns must be physical, let it be based on history, as this is, thereby giving the pictures value for instruction

as well as entertainment. Moreover, the historical features give the action an atmosphere of actuality that makes the dramatic effect more than ordinarily convincing. One feels that one is gazing on something more substantial than a figment of the playwright's imagination. California has a history as eventful and romantic as any other section of our country, but it is not widely known. One is glad, therefore, to see the Kalem company make use of such excellent material. The photoplay is well built, with several dramatic situations, and the acting does full justice to an interesting plot.

A DEAD MAN'S HONOR.—Vitagraph. This photoplay has a strong and unusual plot. The situations are dramatic and make a deep appeal. The story is so very effective that the acting of it must have been an agreeable task; at any rate, the actors made the most of every situation. With so much force inhering in the situations, the actors could and did act with restraint, thereby enhancing the effect. The performance is strong, because it is based on the most potent of all dramatic foundations, a good plot.

BACK TO THE PRIMITIVE.—Selig. The story of this photoplay is far-fetched and there are several episodes that are hackneyed in subject and treatment. These remarks apply to the first half of the film. The scenes in the jungle, however, are so novel, and the introduction of two real lions is so thrilling, that the film will undoubtedly have a most successful career and be remembered for a long time to come. It is a typical Selig production, achieving the climax of spectacularism.

CAPTAIN NELL.—Edison. This story raises emotions of a wholesome character and is quite well presented and acted. Mr. Ogle showed his usual ability in the part of the father, and Mr. Coombs was good as the reformed son; the acting of the old clerk also deserves commendation. The settings display the usual Edison care.

THE COUNTRY LOVERS.—Biograph. Biograph tried a risky experiment with this film and got away with it. The climax comes not far beyond the middle of the film and the remaining several hundred feet are obliged to work up a new set of complications leading to another climax. All that saves it from bedraggledness is the fact that the second climax is funnier than the first. Few producers would have dared to take the risk, avoiding anti-climax like dynamite. It is a curious method of padding a film, dangerous in most cases, but successful enough here. The plot develops several amusing situations which are good for a number of laughs.

THE CROOKED ROAD.—Biograph. One of Biograph's moralistic dramas convincingly enacted. The scenes are worked up with many effective touches of detail, and the acting shows force and restraint. The two leading actors are really to be congratulated on their consistently good work. The producer's skillful hand displays itself in the placing of the sleeping "bum" on the doorstep of the tenement. The figure neither moved nor bore any relation to the plot; it was simply part of the background, placed there to give "atmosphere" to the picture, which function it accomplished most convincingly, the figure emphasize-

ing and bringing to a focus all the squalor and degradation of the surroundings. Biograph has employed lay figures for a similar purpose in several of the films taken in California this winter, always with good effect. The trick is so good that one believes it might be used more extensively, particularly by other makers.

AROUND HAVANA.—Edison. An enjoyable scenic. Many of the scenes have beauty and all are interesting.

HOW THE HUNGRY MAN WAS FED.—Edison. An amusing comedy showing how poetic justice was meted out to a professional beggar. Having begged the price of a meal over and over again, he is compelled to go into a restaurant and order a meal and pay for it. The operation is very disagreeable to him and laughable to the audience.

THE ATONEMENT.—Essanay. This is a drama of social forces, and the human figures involved are just so many symbols illustrating the larger conflict. The personal element is dwarfed by the social element, and the actors seem comparatively insignificant. This deprives the action of human interest to some extent, and the drama arouses little sympathy even though the issues are of life and death. It is a photoplay directed more to the head than the heart, and stirs considerable intellectual interest if not much sympathy. It is really a sociological argument put in dramatic form. There is one scene, however, that gets down to the concrete in fine style and pulses with vitality. That is the scene in the specialist's office where the two fathers besiege the great doctor, each demanding instant succor for his sick child. This is conflict of an intense order and one can imagine what a hit it would make on the legitimate stage with dialogue to intensify the situation. In view of the fact that the play is entitled "The Atonement," it would seem that this feature was not very effectively emphasized. The man who atoned was not even present upon the scene. There are some other respects in which the presentment might be improved, but it is fairly good on the whole and the drama deserves praise for its ambitious character.

THE REDEMPTION OF RAWHIDE.—Melies. This Western comedy is worked up with many deft touches that render it highly amusing. The contrasts and little ironies are indeed skillful. For a while it promised to be one of the best Western comedies ever released, but the end is rather weak, so that one's first enthusiastic impression is modified at the close. The acting is racy and the types well assumed. Too bad the producer couldn't think up a more satisfactory ending.

ON THE FRONTIER OF THIBET.—Eclipse. Many truly Oriental scenes are here displayed to our gaze. There is a fascination in viewing these strange distant places, with their teeming picturesque life. The "Lion Dance" has a bizarre thrill that should not be missed by any who love the weird and exotic.

MADLINE'S REBELLION.—Edison. This is a comedy based on the adventures of two young misses who don men's clothes and go out to find adventure. This is generally a fertile dramatic situation, and several amusing complications arise here, as usual. The

actresses wear their masculine clothes in an appropriately "cute" manner and are otherwise engaging. There is one scene that discloses an exceptionally realistic setting—the porch of a club-house. Were it not for the absence of normal shadows one would scarcely suspect the setting to be a studio fabrication, so elaborately realistic are the details and *tout ensemble*. A bedroom setting is also well arranged.

THE GAUL'S HONOR.—Eclipse. Early times in Britain were apparently very strenuous, especially for the ladies, and apparently the ladies were quite equal to it, if all were like the heroine of this story. It is quite a ferocious piece, but doubtless reflects the spirit of the age. The presentation is worthy, being rich in pictorial qualities. The acting shows an extravagant spirit, but is evidently in well-trained hands. Being a successful revival of history, the piece deserves to be classed as educational.

THE SHEEPMAN'S DAUGHTER.—American. A Western drama with its basis in the feud which used to be waged between the cattlemen and sheepmen of the Western plains. This element is introduced with some success, though the treatment is lacking in generality. If the spectator came to the film ignorant of the feud and its causes he will scarcely know more at the end than he did at the beginning—except, perhaps, that there *was* a feud. The film will possibly stimulate the spectator's curiosity to know more, however, so the film is to that extent educational and therefore commendable. The principal dramatic feature is a man-hunt, which is worked up with tense effect. The cowboys stealthily invading the lair of the fugitive offer a highly dramatic picture. They are brought to bay by a minister who suddenly reveals gun-skill and fist-power of a speedy order. This happens so often in Western photoplays nowadays that repetition is almost making it seem plausible. By the time it becomes convincing it will be equally trite. All Western ministers are apparently wolves in sheep's clothing, or Bad Men in disguise. To give the devil his due, it must be mentioned that the militant minister of this film "gets away with it" skilfully, and the scene is well grouped. The backgrounds are picturesque, and the photography renders detail and color values in a manner that is truly exceptional.

JIM AND JOE.—Selig. There is considerable resemblance between this and a former Selig, "A Tale of the Sea." It is not such an emotional drama, nor is the end as effective, but there are pleasing elements, particularly the relations between Joe and the youngster, and the sea backgrounds are picturesque. It would seem that the producer had exercised more wisdom by bringing Jim to land and showing him restored to his wife and child. Leaving him out in mid-ocean, clinging to a spar, gives the film an unsatisfactory conclusion.

WHITE ROSE OF THE WILDS.—Biograph. Biograph plays a clever trick on us in this film. Setting a rather ordinary train of events in motion and apparently framing things up for a conventional ending—so conventional that we already see it in advance and decide not to get excited about it—the producer suddenly springs a brand new situation (new to the photoplay, at any rate) which annihilates our fond predictions and holds us taut with a novel interest. The episode is

taken from "The Great Divide," but is treated with enough originality to justify the appropriation. Now Biograph has paved the way it is safe to predict that the episode will be as widely copied as the one from "The Girl of the Golden West," where the girl gambles with the sheriff for her lover's freedom. That moment when the Bad Man has disposed of his rivals and comes back to enjoy his prize, but is deterred by the clear innocence of the girl's eyes, is very impressive and makes drama of the highest type. The presentation of the entire photoplay with respect to acting and stage management, is exceptionally admirable, even for Biograph. During its winter sojourn in California Biograph has given the Western photoplay a new meaning.

\$5,000 REWARD—DEAD OR ALIVE.—American. As a combination of comedy and melodrama this Western photoplay is most engaging. The plot is decidedly original, with comic, romantic and melodramatic elements; it is quite plausible and cleverly worked out. To some extent it recalls "Bertie's Bandit," in that a couple of sweethearts unwittingly catch a desperado, and the admixture of comedy and melodrama is similar, but the details of the plot show quite a difference, being more ingenious in this later piece, though, perhaps, not so downright effective. They are effective enough, however, and the audience laughs and thrills in the same breath. There is one flaw of management; the producer should have chosen a more characteristic spot for the lovers' rendezvous in order that it might be recognized more easily later as the robbers' cache. Otherwise the story is clearly and cleverly told.

ANGEL OF THE SLUMS.—Lubin. This photoplay must have been made up as it went along. The motives are illogical and the moral obscure, if not absurd and dangerous. Under the pretense of saving his soul, an apparently nice girl pursues a Bowery crook and rescues him and several other crooks from the police by a lie. We are led to suppose that the end justified the means, for we leave him and the girl on their knees in earnest prayer. From the manner of the presentation one suspects that the little angel of the slums was fully as much interested in the crook's good looks as she was in his soul. Her motives are ambiguous, and so is the moral of the film. It apparently justifies the harboring of criminals and cold-blooded lying, whether for the sake of love or religion is hard to determine. The story is set before picturesque backgrounds conveying a slum atmosphere successfully. This impression is aided by several graphic type assumptions on the part of the actors. To see the usually dignified and lady-like Miss Elder successfully deporting herself as a bar-room Moll provides quite a sensation. The saloon scene was well acted by all concerned. The story is interesting enough from moment to moment, but viewed as a whole seems inconsistent and raises doubtful issues.

TANGLED LIVES.—Kalem. One of the best features of this film is the very apt title. The film tells the story of several people whose lives are indeed tangled and it will stay in memory longer than ordinary, because the title so neatly epitomizes it. The ending seems strained and rather mawkish, but there is compensation in the picturesque scenery. The play has good "atmosphere" throughout, except for those re-

markable Seminole savages, who looked more like Arabs than Indians. If such costumes are authentic, as one supposes they must be, else the blunder were inexcusable, the film may certainly be classified as educational.

BOB'S MICROSCOPE.—Pathé. More micro-cinematography of great educational value. The subject is presented in an agreeable manner and given something of a dramatic flavor by the boy whose instructor is supposed to be showing him things under the microscope. When the boy looks we see what he is supposed to see. This gives the film a human touch that undoubtedly renders the educational features more palatable.

A GOOD TURN.—Lubin. The four leading roles of this drama are in the hands of such competent actors, and the mountings are so very adequate, that the play could scarcely fail to arouse pleasure even if not very strong dramatically. It does happen to be strong dramatically, so we are offered the rare combination of an exceptionally interesting play, in the hands of exceptionally capable actors, and mounted in exceptionally satisfactory style. Among these potent elements the one to be emphasized is the presence of agreeable players. Miss Lawrence, Mr. Johnson, Mr. McGovern and the new leading man form a quartette of players whose combined comeliness and ability cannot be equalled anywhere in motion-picture-dom. When it is remembered that the personality of the actors is one of, if not *the* main factor of photoplay success, it looks as if Lubin had strength where he most needed it. Lubin also has other elements of success—an able producer, an expert photographer, a property man and a wardrobe mistress who know their business. The hand of each is visible in this film. Recent Lubins have also borne witness to the fact that Lubin has a discriminating scenario editor. There are reasons why Lubin's star is now so very much in the ascendent.

SEMIRAMIS.—Pathé. A spectacular piece showing many large scenes embellished with costumes and scenery. Most of it is artistic, though so obviously posed by the actors as to destroy an illusion of reality. The drama is subordinate anyhow so the film might as well be judged for what it is—a series of living pictures, some of which are magnificent. The best is that showing the marriage festivities, and the least successful that which attempts to show the ascension into heaven. Coloring adds to the splendor of the scenes.

HEARTS AND FLAGS.—Edison. The atmosphere of this war-time photoplay is created rather well and the romance is pleasing. There is an absence of action, however, that gives the performance a dragging, level effect. The plot is slight and there is no really dramatic climax. The complication apparently consists in a southern woman's unwilling love for a northern officer. The psychology of the situation is not well handled, for though she spurns him to his face she reaches out her arms the minute his back is turned. This is nothing but conventional coquetry and not the expression of a national hostility. If her antipathy had been firm and if the hero had overcome it by some action, the play would have been stronger. The settings are elaborately realistic, though not convincing in all respects; for instance, the hall staircase was so

arranged that it must needs have run out of doors to get upstairs, and the morning glory vines were tacked on with obvious artificiality. The lighting of the first scene was also unreal; one felt the near presence of Cooper-Hewitts. Flaws in an Edison setting are always conspicuous, because unexpected. The very effective exterior setting showing the rack and ruin of war was more in keeping with Edison practice.

ALKALI IKE'S AUTO.—Essanay. A very funny western comedy that sets an audience rippling with mirth. The trick effect creates the usual hilarity, and possesses a modicum of probability that justifies the deception. There is considerable rough-house in the film, but it is legitimate under the circumstances.

A GAME OF DECEPTION.—Lubin. This is a delightful farce in the recent Lubin manner—lively, smart, and full of legitimate fun. It is scarcely believable that the same Lubin who used to turn out those uncouth slapstick things should now be producing these stylish light comedies. "Lubin farce" used to be a byword, but now it is fast becoming the *ne plus ultra* of photoplay modishness. "A Game of Deception" is only another added to the sum of recent comedy successes; there have been enough now to prove that Lubin can "keep it up." When it is remembered that comedy—light, legitimate comedy—is the most difficult form of photoplay to produce, the Lubin record of recent months becomes truly notable, and worthy of all admiration.

ROSE OF OLD ST. AUGUSTINE.—Selig. A romantic historical drama of large proportions, presented with strong dramatic effect and with much art in the pictorial features. The marine scenes are truly remarkable, both from an artistic and mechanical standpoint, and most of the land scenes are exceptional. The story affords many opportunities for stirring action and the actors handle matters vigorously. It is all in all one of the most satisfactory historical films ever made in this country.

THE HEART OF AN INDIAN MAID.—Pathé. This Indian drama stands apart and above the usual run of its class. The Indians are really convincing and the *mise en scene* artistic. The costumes deserve special mention as they are rich, individual and picturesque. The facial make-up is so skillful from the principals down to the last "supe" that one could easily believe the troupe to be a band of real Indians—possibly some of them were. Not a little of the artistic quality of the film is due to the film tones which are warm and pleasing. The film is a gratifying example of what the Indian drama *might* be, and thanks are due Pathé Frères for restoring one's faith in this much derided class of photoplays. It also confirms one's belief that the customary manner of producing Indian subjects is improvable and inexcusable.

A DUTCH GOLD MINE.—Biograph. This joke is rather complicated, but seems easy enough to follow, especially as the horse-trader took great pains to apprise the audience that he was "putting something over." His labored winks and gleeful wiggles ought to make the situation clear to the most obtuse. The dutchman's tactics were smoother, and lucid to the parquet if not to the gallery. The cowboys were convincing even without the conventional "chaps," and

their rough-house was carried off the scene, which is quite as it should be. This, if memory serves, is Biograph's first "Western" comedy of the season, and one observes that Biograph's idea of western comedy is quite as distinctive and "different" as is Biograph's idea of western drama.

CURIOSITY.—Biograph. It cannot be said that this short comedy arouses much laughter, though there is considerable wit in the idea. The producer has overworked the situation so that it seems exaggerated and lacking in truth. A crowd of well-dressed and apparently intelligent people giving way to their curiosity after the manner of street hoodlums is scarcely convincing. If the curious crowd had been held down to a reasonable number, and if their tactics were not so crude, the film would have been more convincing and probably more laugh-provoking.

A SANE FOURTH OF JULY.—Edison. The moral purpose of this film is so obtrusive as to leave little room for dramatic illusion. Life has been obviously manipulated to prove a theory, and the result is not dramatically convincing. Judged as an illustrated argument, however, the film is quite effective, presenting concrete facts in a persuasive manner. Circulating among the picture theaters of this country, the film will undoubtedly cause many people to think seriously on a vital subject. The production is praiseworthy in most respects, particularly the scenes showing sports and pageants intended to fill the want left in children's hearts by fire-cracker prohibition. If the last picture intended to show reform conditions, it was poorly managed, as a crowd of people was seen sitting within easy range of showering sparks from fireworks—a position really dangerous.

GET RICH QUICK.—Thanhouser. The first few scenes of this drama are logical and well motivated. After the change in fortune, however, the action, no less than the setting, becomes decidedly artificial, reaching a climax in the trashy and very conventional attempt at suicide, and the wife's theatrical repentance. The last scene or two, being in spirit more sincere and natural helped considerably to restore artistic equilibrium. It is fundamentally an interesting drama with a good moral, and Thanhouser might easily have scored a hit by handling the middle section in better taste. The settings strike a fair average, adequate in most cases, though the "wealthy" interiors had a shabby unsubstantiality that not even the get-rich-quick atmosphere can explain or excuse. It would seem that the final scene should have been more carefully differentiated from the opening scene; the setting was identical and the actors wore the self-same costumes. In view of the fact that a period of several months and a radical change of fortune had intervened, this detailed resemblance is improbable and looks like carelessness. The dissolving picture appearing through the newspaper headlines was a clever and novel stroke.

THE SMILE OF A CHILD.—Biograph. Herein we have Biograph employing a familiar expedient—the straw that turns the tide of passion at a climax. A wanton prince is about to exert his *droit de seigneur* upon, and against the will of, a young peasant woman when her child intervenes with an innocent smile and stays his ravishing hand. It is a very unpleasant and unlikely situation, but Biograph has managed with

much skill to make it plausible, and, of course, it is very dramatic. One believes, however, that Biograph does itself small credit by choosing such a dubious theme; it recalls the old days when rape was a principle stock in trade of the plot-maker. For a long time the subject has been tabooed by common consent, and one can give Biograph small praise for dragging it out of the closet. The piece is well acted and presented in Biograph style. The baby actress makes an unqualified hit with her engaging smile. The wink evinces grown-up tampering, however, and seems unnatural, though undoubtedly cute.

THE MONOGRAM "J. O."—Rex. This is a clever farce full of amusing situations. The complications are clearly presented so that every good point "gets over." This clarity of the action is much aided by expressive pantomime. The new comedian decidedly makes good; his only fault is a slight touch of camera-consciousness which will presumably disappear with further practice in the photoplay medium. The mountings have depth to commend them, and the photography is enriched by toning. This, like many Rex productions, has a stage-like atmosphere that is rather artificial but not displeasing. It bears a close spiritual relation to the familiar vaudeville sketch.

THE CARDINAL'S EDICT.—Edison. This film seems to exist for its pictorial qualities, as the drama is inconsequential. The action is pleasing and graceful, but disconnected and not dramatic. As a picture of the French court during the time of Richelieu, the scenes are invested with interest and much art. The tableau imitating Meissonier's picture of "The Quarrel," was capably handled and proved an excellent simulation of the original. But the scene which struck one as being the most beautiful was the opening scene with its massive flight of steps and graceful posing of actors. The roles of Richelieu and his ward were capably assumed by Mr. McDermott and Miss Fuller.

FOR HER BROTHER'S SAKE.—Vitagraph. A slow, heavy "family" drama, unrelieved by humor or novelty. It is an old-fashioned type of drama based on coincidence and conventional motive. The actors are stiff and uninteresting, with the exception of Mr. Costello who does well with a most ungrateful role. One scene is sub-titled "A Proposal,"—that is, an offer of marriage—but one would never suspect it from the action. Another scene, where the husband comes home with doubt and suspicion in his mind, offered material for an effective situation, but the actors missed it entirely. The husband did little more than walk through his part from beginning to end. The spirit of the production is perfunctory and lacking in style.

THE WITCH OF THE RANGE.—American. The first part of this film is quite novel and, for a western, unusually poetic. The main personage is an old gypsy with witch-like characteristics, who is seen wandering through picturesque mountain scenery, muttering incantations and casting dark spells over nature. She predicts misfortune for the cowboys, and when misfortune does actually befall, they prepare to lynch her as being in some way responsible. She is saved at the last moment, however, by better members of the community. Here the drama would better have ended. Further complications in the witch plays

only a subordinate part, the impelling motive is weak, and there is much brutality in the action. The end is a decided falling away from the high level of the early scenes, and it is to be regretted that the scenario editor did not see fit to blue-pencil it. Some other theme woven into the main body of the plot would have extended the film to a thousand feet more acceptably, and left the film at the end what it was at the beginning—an admirable and unusual western subject. The picturesque qualities of the scenery are aided by exceptionally fine photography.

THE DRAWN CURTAIN.—Gaumont. An atmosphere of wealth and aristocracy is here suggested by Gaumont in that superior style which no other maker equals. The actors carry themselves with distinction and the settings are elegant, substantial and in good taste. The story, as is too often the case with Gaumont, has an unpleasant flavor with its pathological heroine, and the horror of the ending is mitigated only by the superb art with which the scene is consummated. One explores the unpleasant subject, but there is nothing but admiration for the admirable manner in which it has been presented.

THE IMMORTAL ALAMO.—Melies. This is indeed a well presented historical subject. The action has breadth and historical perspective, with stirring scenes and large groupings, and at the same time there is a human plot threading its way through the historical background and giving the action a specific interest. The last scene, showing Santa Ana's surrender "as a common soldier," is rather obscure. One wonders why he did it. In all other scenes the action is clear and effective. It would be a stolid audience indeed that failed to respond to the thrilling scene inside the Alamo.

HER SON.—Kalem. The irony and pathos of this story are splendid; the film presents a beautiful and touching situation. The acting rises to the occasion in a capable manner, and the presentation is adequate, though some scenes could be improved, notably the scene of the mother's arrival where the miners' actions must certainly have apprised the mother of their real attitude toward the errant son. The scene at the grave is handled with dignity, and the tone throughout is commendably restrained and elevated. It is way above the general run of "Western" dramas.

THE PROFESSOR'S WARD.—Lubin. A brisk, vivacious drama, compounded of humor and sentiment in the delightful Lubin style. There are four principals—Miss Lawrence, Miss Elder, Mr. Johnson, Mr. McGovern—all of whom do exceptionally good work, even for them. Each one looked and acted his part in a finished and breezy manner. The make-up of Mr. Johnson and Miss Elder was particularly notable, each a distinctive portrayal of a well-known type. The story is not really new, though the presentation makes it seem so. There is not a scene that lacks its novel touch and the emotional tone oscillates between humor and sentiment in a manner truly delightful.

KHMARA.—Pathé. This is a decidedly interesting drama of Russian life in the ninth century, when the people were just emerging from barbarism. Force ruled the world and the manner of living was far from refined, though quite picturesque. Watching the un-

foldment of the scenes we realize with vivid force how different is our modern democracy from the tyranny of old. As an historical production the film is very fine, as every element is instructive of the life and ideals of the period depicted. There is one character—a tribal prince, savage, imperious, cunning, cruel, low-browed, giant-statured—who affords an ideal picture of despotism, a perfect tyrant. The actor carries his part in splendid style, a really superb piece of acting which alone would make the film exceptional. There is another actor of heroic build who also does good work, though his gestures are somewhat extravagant. If this is a sample of the work done by the Pathé Russian company, one feels inclined to ask for more.

THE LUCKY CARD.—Essanay. A stirring Western melodrama in the typical Essanay style. The plot is fairly plausible and the acting thoroughly convincing. It is probably the capable acting that accounts for the success of the piece, being smoothly executed and tempered by a spirit of restraint. This gives the film an impressive aspect that more than compensates for the violence of the motives. There are at least five members of the cast who do work worthy of commendation. The villain was the only member who failed to show the quality of restrained force above-mentioned. Doubtless he will learn in time to reflect the spirit of G. M. Anderson, as the others do.

Films from the Antarctic

The *Bioscope Weekly* of England, announces that some negatives of excellent quality have been secured in the Antarctic regions by Mr. Hubert G. Ponting, F. R. G. S., the official photographic artist to Captain R. F. Scott's British Antarctic Expedition. About 8,000 feet of film was brought back by Captain Scott's ship, the "Terra Nova," when she returned to New Zealand after having seen the explorers comfortably "housed" in their winter quarters in Victoria Land, and it arrived in London a few days ago. The exclusive rights for handling all the films taken in the course of the Expedition have been acquired by the Gaumont Company, and although the matter has not been definitely settled, it may be assumed with some degree of certainty that the films will be available for exhibition at no very distant date.

It is interesting to note that the negatives are being developed by Mr. Ponting in the Far South, a special portable developing tank having been manufactured for the purpose.

Apparently the 8,000 feet of film that has already arrived will be the only lot that will come through until the expedition returns to civilization in April next, and there is scarcely a possibility of a further supply reaching England earlier than June or July of next year. With the quantity already on hand, however, the showman will be able to whet the appetites of his patrons for what will be "exact South Pole pictures."

Essanay Will Film Keokuk, Iowa

Through a successful business arrangement with the Essanay Moving Picture Film Company of Chicago, Keokuk will be placed in less than two months time, before all the large cities of the United States and the prominent municipalities of Europe, as the great water power metropolis of the world.

Coronation Films

Fuller and better cinematographic records will be made of the forthcoming coronation events than were ever before attempted in Great Britain. Moreover, extraordinary energy will be exerted to dispatch the records to the principal cities of the world. The swiftest steamers and railway trains will be employed in sending the pictures to New York and Chicago.

It is expected that impressions of the early scenes on coronation day will be given to half a dozen operators on the afternoon boat and train for Paris, that the films will be developed on the train and that the pictures will be exhibited in a Paris theater by 9 o'clock the same evening. Within less than three days the pictures will be shown in a majority of the centers of European life, while London theater-goers on the evening of coronation day will see films covering the coronation itself and all the related events.

Pictures will be taken by means of the direct color cinematograph in order that not only the present but future generations in all parts of the world may have an exact conception of the events of 1911 in London. At the time of King Edward's coronation direct color cinematography would have been considered miraculous, for even the black and white bioscope was in its infancy then.

Cinematograph men will occupy the best places along the lines of march to and from Westminster Abbey and each station will have three machines in operation.

"We shall use the same camera as for the ordinary bioscope," said an operator, "but will run it at twice the usual speed, using two feet of film and taking thirty-two pictures a second, or 1,920 a minute. Between the lens and the shutter will be placed a rotating light filter, consisting of alternate green-dyed and red-dyed segments. Thus where the ordinary bioscope takes one black and white picture, we take two—one through red and the other through green gelatin. By showing these at a certain speed and through corresponding filters an impression of the natural color is produced.

"The want of blue is met by using green filters, which pass a considerable amount of the blue light colors. Just as the sun records them, they lie latent, but are distinguishable even by the inexperienced eye in the photographic picture and are brought to visibility only at the moment of exhibition. Sunshine is indispensable to the best results, but records can be obtained through an exposure of the 100th part of a second.

"Our operators are capable of giving the people a far better view of the coronation and all the events connected with it than it would be possible for them to get themselves, and distant parts of the world will see the show through the films better than will those who mix in the vast throngs in London on coronation day."

Educator Commends Pictures

E. D. Gepson, a prominent educator of Omaha, Neb., is of the opinion that the moving picture show is the greatest cause of truancy.

"Not because a moving picture show is bad, but because it is interesting and appeals to both the girl and the boy," said Mr. Gepson, "and I have thought it might be a good idea to have a moving picture show as part of the public school system, with change of pictures daily, for the educational features and the interest it would afford."

The Problem of Stereoscopic Projection

It has been known from a remote date that in viewing any scene our two eyes do not each see it exactly the same, and that our retinæ perceive dissimilar images. Sir Charles Wheatstone put forward the theory that the mind completely fuses the dissimilar pictures into one, and that whenever there occurs such a complete mental fusion of images really dissimilar the result is a perception of solidity or relief, says the London *Bioscope*.

In 1838 Wheatstone produced the first stereoscope, by which two different images of an object could be combined so as to obtain a view in relief. The greatest defect in this apparatus was that it was somewhat cumbersome, but in 1844 Sir David Brewster constructed the popular type of stereoscope which we all know. As he could not succeed in getting it taken up in England, Sir David took it to Paris, where it was introduced to the leading French savants by Abbé Moigno. As illustrative of the difficulties inventors frequently have, it may be mentioned that it was taken first to Arago, but Arago had a defect of vision which made him see double, and upon looking into the stereoscope he could only see a medley of four pictures; then the Abbé went to Savart, but unfortunately Savart had but one eye, and was quite incapable of appreciating the idea. Becquerel was the next man to whom the idea was offered, but he was nearly blind and could see nothing in it! Not discouraged, the Abbé then called upon Puillet, of the Conservatoire des Arts et Metiers. Lastly Brot was tried. Brot believed in the corpuscular theory of light, but was opposed to the undulatory theory, and as the good Abbé was unable to assure him that the instrument did not contradict his theory, Brot refused to have anything to do with it. In spite, however, of the physical disabilities of the scientists, the stereoscope finally made its way in France, and came back here an acknowledged success, and after the Great Exhibition of 1851, where the Queen had been greatly struck with the idea, Messrs. Soleil and Doboscq could with difficulty supply the demand.

Several inventors then endeavored to render these stereoscopic images visible to a number of persons at the same time. In 1886, Stroh invented a form of stereoscope based on the well-known effect of the persistence of vision. Two pictures were simultaneously projected by two lanterns on to a screen so as to overlap, and discs having suitable slots were rotated in front of the lanterns and also in front of the eyes of the observers in such a way that only one picture was thrown on the screen at a time, and also that the view of the picture was seen with the right and left eyes alternately. Further, the connection between the discs was so arranged that the time of obscuring the view of the observer's right eye or left eye coincided with the time that the light was shut off from the right or left lantern. Thus the left eye saw the picture projected by the left lantern, and the right eye that from the right lantern. It will thus be clear that the two eyes never saw at the same time, the pictures being viewed alternately, and by reason of the impressions coming so fast they became fused in consciousness, with the result that the image stood out in solid relief.

Previous to this, M. D'Almeida solved the problem in an ingenious manner, which was made popular later on by M. Molteni. In this method the dissimilar views were projected in pairs from a biennial lantern

so that the images were superimposed upon the screen; in front of one objective was placed a piece of red glass, and in front of the other a green piece, and being complementary colors the light still appeared white upon the screen, but with slightly diminished brilliancy. The audience were provided with spectacles, in which one glass was red and the other green, the colors in the spectacles corresponding with those in the lantern in such a manner that each eye only saw the image responding to the coloration chosen, and, as it is precisely the one which has the perspective proper to it the relief appears immediately. With the naked eye only a diffused image is apparent upon the screen, but as soon as the special eyeglass is used the relief appears with as much distinctness as in the best stereoscope. The spectator must not, however, reverse his eyeglass, for if (things being arranged as we have said) he looks through a red glass with his right eye, and a green one with his left, it is the image carrying the perspective designed for the right eye that will be seen by the left eye, and vice versa. There is then produced, especially with certain images, a very curious effect of reversed perspective, the background appearing to be closer than the foreground. Views, printed in red and green superposed, which seen through pieces of colored gelatine stand out in relief as described, can still be obtained in many shops.

Stereoscopic projection was also obtained by the use of a bi-ennial lantern and projecting through nicol prisms set at right angles to one another. The polarised rays were then viewed through spectacles which contained similar prisms set parallel to those in the lanterns. By that means only the right eye could see the original right eye view, and the left eye the original left eye view, the rays from the right eye picture being invisible to the left eye. The resultant loss of light and expense of the nicols are, however, great drawbacks. It is interesting to note that Hospitalier conceived the idea of combining these effects of perspective with those of the praxinoscope, which was an early motion picture machine, but apparently the idea never materialized. It may be observed that in certain moving pictures there are effects which are, to a considerable degree stereoscopic, particularly in scenic views, which have been taken from some moving object, such as a train or boat. This is occasionally very vivid, and is caused by the apparent shifting of the foreground against the background.

Whilst it is always wisest to predict when you know, it would appear that as the essential requirement for true stereoscopy is that each eye must see only its particular one of two images, it is impossible to develop a practical method of appreciating stereoscopic images on a screen with the naked eye. Should the future produce some cheap colorless substance, to be used as spectacles, by means of which light could be polarized, and which would not entail more strain upon the eyes than looking through a window pane, much might be done. At any rate, supposing that a lantern projected by known methods, first an image as seen with the right eye, and then one as seen with the left eye, these rays might be polarized by the field being under electrical stress. That is, of course, only a suggestion, but although the future is screened from the sight of man by an impenetrable veil, one cannot help feeling certain that this problem will be satisfactorily solved in the near future.

Reviving the Extinct Gallery God

"Moving picture" shows and dime vaudeville houses are confronted by a new enemy, according to the *Chicago Record-Herald*.

That branch of the business known as "the legit" threatens to fill up the galleries of the big theaters once more by the simple device of cutting prices and thus robbing the cheaper attractions of their eager audiences.

Daniel Frohman, who is in Chicago, has conferred with officers of the Drama League, including Mrs. A. Starr Best and Miss Alice M. Houston, with a view of bringing about this change.

In addition to the evident fact that the big theaters are not anxious to lose the profits that once followed in the wake of crowded galleries, Mr. Frohman offers another reason why they should not be vacant. Actors need the enthusiastic element that formerly occupied the upper part of the house. The "gallery gods," it is pointed out, could make or unmake a great play by their enthusiasm or cold attitude.

An example of the keen regret with which great actors viewed the passing of the "gods" was seen in the last visit of the late Sir Henry Irving to Chicago, says the theater men. He repeatedly remarked that he felt depressed at the absence of the once enlivening and appreciative audience that was to be found in the cheaper seats.

The experiment of cutting prices to meet the demand for cheaper amusement already has been started at Powers'. The play there now may be viewed during the remainder of its Chicago engagement for 25 cents from the gallery and for 50 cents from the balcony.

"This plan is under consideration by the Drama League, but no definite action has been taken," said Mrs. Best. "Of course, the plan will include only the plays listed by the league.

"I propose to place the proposition before the Chicago managers and, when I return to New York, the managers' association there will be informed as to the benefits of the change," said Mr. Frohman. "I expect this will result eventually in a country-wide movement.

"The moving picture shows have taken thousands of dollars from the theaters. We believe that people who cannot afford high prices will be weaned back by our new plans. The battle is of a more strenuous nature than openly appears and the time has come when we must act or see our gallery and balcony crowds leave us for the 'still drama' shows."

Application of the Gyroscope to Moving Pictures

In a paper published in the *Comptes Rendus*, M. G. de Proszynski remarks that the scope of the cinematograph for non-artificial views—in other words, its scientific utility—is at present very limited, owing to the necessity for posing the instrument on a very steady base. The tremblings which injure definition if the instrument is not sufficiently steady fall under four headings: (1) Movements of translation. (2) Oscillations around the optic axis. (3 and 4) Oscillations around axes perpendicular to the optic axis. The effect of 1 and 2 is negligible. To obtain a sharp impression it is sufficient to annul or reduce oscillations 3 and 4. This Proszynski does by employing a gyroscope with its axis parallel to the optic axis of the

apparatus. The requisite dimensions and velocity of the gyroscope may be calculated from consideration of the admissible maximum displacement of the impression on the plate in a given time, and of the forces due to shaking of the hand and weight of the apparatus. The gyroscope, however, only annuls short, rapid movements, and does little to counteract slow movements, such, for example, as are imparted to the apparatus by turning the handle. To avoid this inconvenience de Proszynski has constructed an automatic apparatus comprising a pneumatic motor, which is at once light, powerful, and very small. The air reservoir can be recharged by means of a small hand pump.

Geography by Moving Pictures

Mr. Edison puts forth the plea that moving pictures be used in the public schools and that they replace to considerable extent the text books now on hand. The suggestion is not new, but coming from such a source is worthy of renewed consideration. It may be admitted that in these days children do not detest geography quite as much as their ancestors. The text books of two and three generations ago were prepared by learned men who thought in polysyllables and could not have written simply if they had tried—which they never did. The terrors of so-called Physical Geography are still lively in the minds of some gray heads.

Our children, however, have well written books full of pictures and maps. It may be admitted, however, that it would be easy to make the study interesting and much more instructive by moving pictures, as Mr. Edison suggests. That children are greatly attracted by the "movies" is indicated by their immense popularity. Some persons believe or affect to believe, that they are harmful, not those which are indecent alone, but all of them, because they cost money and distract the attention of children from more serious purposes.

It ought to be apparent that here is an element which is so popular that it should be turned to some good. It is not likely that much harm is caused by these "movies," but it is certain that geology, zoölogy, botany, geography and history could be taught by a combination of lantern slides and moving pictures in a way that would leave definite and lasting impressions on childish minds. What the mind wants is ideas, and it is of little importance how these are secured so that they are firmly fixed.—*Philadelphia Enquirer*.

Labor Federation Asks Sunday Films

The Texas Federation of Labor has gone squarely on record as favoring the operation of moving picture shows on Sunday as a means of affording innocent amusement and recreation to the laboring classes who are not permitted in the main to attend such shows during the week. The resolution which was unanimously adopted was as follows:

"Whereas, there are thousands of laboring people in the cities of Texas that do not have an opportunity to attend places of amusement during the week, and

"Whereas, Sunday is the only day they have for recreation and amusement, therefore be it

"Resolved, That the Texas State Federation of Labor favor an amendment to the State law which will allow cities the right of local self-government on places of amusement on Sunday."

Of Interest to the Trade

Industrial Moving Picture Co. Active

Manager C. W. Gates of the Bijou theater, Aberdeen, S. D., has made arrangements with the Industrial Moving Picture Company of Chicago, to have an operator in Aberdeen June 7 and 8, to take pictures of the parades and other big features of the Elks' convention to be held in Aberdeen at that time.

Over a thousand feet of film will be taken, and will be ready for use in about ten days after the convention, when it will first be shown at the Bijou theater of this city. After that the pictures will be on exhibition in all the houses of the circuit in the country, and will be a wonderfully good advertisement of Aberdeen and the "Aberdeen Way," for it will be a permanent and accurate record of the enterprise being shown in the plans for the many elaborate floats, decorated automobiles and other features of the parades of the two days.

Other activities of the Industrial Moving Picture Company of recent date have been its "filming" of Gary, Ind., the great steel-mill town, and of ceremonies attending the Confederate Veteran's Reunion at Little Rock, Arkansas. Both films are said to be highly successful, and will soon see the light.

The Imp Book

We wish we had space here to reproduce, pictures and all, the whole contents of "The Imp Book." It is an A B C of moving pictures, done in red and green and black on white paper, the little Imp pictures coming from the pen of H. C. Wagstaff, the juvenile artist.

It is enough to say that if the Imp book were on sale in the book stores alongside of the line of "kids" books usually offered in such places and at the same price, it would outsell them all. The difference is that the Imp book is given away free by enterprising exhibitors to their kid patrons, thus earning the undying gratitude and esteem of said kid patrons. Or, they can sell them at five cents each—which is really giving them away.

It is superfluous to say that the Imp book is published by Carl Laemmle; but it is interesting to know that he will furnish an electrotype suitable for advertising the book in the newspapers with every order for 250 books. Address his Chicago or New York office.

Powers Company Has a Fire

A hanging electric lamp drooping too near a roll of celluloid film in the workshop over the stage of the Powers' Company factory at Two Hundred and Forty-first street and Richardson avenue, New York City, Monday afternoon, June 5, destroyed the plant and another building and sent a score of the Powers players into the street in the middle of the afternoon in ballroom costume.

The building destroyed occupied the corner of the two streets. It was a two-story wooden structure and was occupied by the police as a training stable until the Powers Company took it over.

On the ground floor was the studio, the big stage,

and the developing room and the printing room. Along a gallery ran the dressing rooms and rooms for the many thousand feet of exposed and unexposed film stock on hand.

Down in the studio, Stage Director Beale was assembling the big company for the rehearsal of a ballroom scene. It was three o'clock. Al Leach, the camera operator, had focused his instrument upon the group. The big studio was brilliant under the lights of the many Cooper-Hewitt tubes.

From above there came the sound of an explosion followed by a yell of "Fire!"

At the cry, Manager Thomas Evans sent word through the building to all to vacate. Every employee got out in safety, but little of the contents were saved.

The spirit in which the Powers Company met the disaster was perhaps best shown in a wire sent exchanges on the night of the fire. Informing them that particulars would go forward later, the company said:

"Burned out. Too busy laying cornerstone of a new plant to say more now."

Expressions of sympathy and offers of aid have flooded the temporary Powers business offices at the Motion Picture Distributing and Sales Company, 111 East Fourteenth street, as soon as news of the blaze got around. The Sales Company's tender of its Coney Island factory and the Thanhouser Company's tender of printing machinery were gratefully received. The Ranous studio at Whitestone, Long Island, was rapidly pressed into use by the Powers directors, and there seems no reason to expect that the Powers Company will miss the issuance of a single release. Rarely has a motion picture concern, or for that matter any kind of concern, made so rapid a recovery after a great disaster. A remarkable display of energy turned aside successfully a blow that could easily have proved a crushing one.

Exhibitors and others corresponding with the Powers Company, should be patient about replies from the company, as in the excitement of starting over again it is barely likely that the Powers business staff will be a bit delinquent with mail matter for a short period. All communications for the company should be addressed to it at 111 East Fourteenth street until further notice.

The Motiograph Watch Fob

We desire to call the attention of our readers this week to the advertisement of the Enterprise Optical Manufacturing Company, which appears in this issue, in which is offered free to every manager and operator of a motion picture theater a very attractive watch fob; besides being a souvenir, it makes a splendid gift and a useful one. It is unique in design, attractive and rich in appearance, and it is the wish of the Enterprise Optical Manufacturing Company that the readers of this paper take advantage of this offer, as the company has gone to considerable expense to make this fob one of the best which has ever been offered as a souvenir in this country.

As will be seen by the illustration in the advertisement, this fob illustrates the Motiograph motion picture machine, and on the reverse side in neat lettering is only the name of the makers. No one could have an objection to wearing as handsome and useful a souvenir as this, par-

ticularly at this season of the year when the weather necessitates the discarding of heavy clothing.

As the 1911 catalog issued by this company is now ready for distribution, it will be glad to send one to any one interested.

L. A. Woodward, manager of the Enterprise Company, has recently returned from the province of Manitoba, Canada. He found that the photo-play house is just coming into its own in that part of Western Canada, and is now in its infancy. In the city of Winnipeg he found fourteen theaters all playing to good business, some of them fully the equal of photoplay houses in Chicago. The only noticeable difference in the conduct of the theaters there is that they offer their patrons pictures only, only one of the fourteen houses including a song in its program, while one other gives two acts of vaudeville. Otherwise the theaters of Winnipeg stick strictly to pictures, foreign graphics and scenics predominating.

Essanay Three a Week

Beginning the week of June 26th, the Essanay Company will issue three reels every week in compliance with the demand of the exhibitors for more Essanay subjects. The release date for the third reel will be Friday and the first one to be issued will be "An Old Man's Folly," a drama, for Friday, June 30th.

Among the number of coming releases by the Essanay Company a few of the most important are the following:

"The Baseball Star From Bingville," a baseball comedy after the style of Essanay's big hit of last year, "Take Me Out to the Ballgame." This comedy is a full reel subject, and with an original plot and unusually funny comedy situations.

"An Old Man's Folly," is a drama which shows up the ever interesting subject of the making of moving pictures and how an old man and his daughter were reunited through a moving picture.

"The Sheriff's Brother," is a Western drama, with a strong melodramatic plot, pleasingly acted. Other Western dramas and comedies now ready for release are "The Corporation and the Girl," "The Backwoodsman's Suspicion," "Mustang Pete's Love Affair," and others. This last named is a comedy of unusual laughing qualities.

Two short comedies by the Essanay Eastern Company will be released July 4th. "Swat the Fly," one of these latter, is a seasonable little comic after the old style Essanay "slap-stick" comedy. The idea is clever and the comedy situations are good. "Getting Some Eats," a short comedy on the same reel will also be found to satisfy the fun-loving theater-goers.

The Essanay third reel will be welcomed by exhibitors who want good comedies and clean dramas of the style which has gained much wide popularity for the Essanay company.

Peerless Pianos in Australia

F. Engelhardt & Sons, manufacturers of the Peerless piano players, send us a booklet issued by the Greater J. D. Williams Amusement Company, Ltd., of Sydney, Australia. This amusement company owns and operates five beautiful motion picture theaters and in each one has been installed a Peerless Automatic Orchestra, style "A," which is being used in lieu of an orchestra. The Williams Company is about to build three more houses, even handsomer than the present ones, and will in-

stall Peerless pianos in them all. The booklet is very handsome, with a two-color cover and contains several pages of popular facts about the motion picture with programs of the several theaters.

Comment of a Country Newspaper

It is said that the moving picture show is not so popular as it was. If that be true it is not the fault of the public, but of the show. Nothing that recent times have given us is richer in possibilities of refined entertainment and even valuable education than the moving pictures. Science, travel, history, the masterpieces of literature—all these can be placed before the eyes and planted in the minds of the masses at trifling cost by this marvelous device.

But the enterprising gentlemen who supply the films appear to think the public wants little or nothing that is really good or inspiring. They sit up nights plotting revolting tragedy, exaggerated melodrama, and Sunday-supplement comedy to feed our boys and girls. The moving picture show would be preserved for the good it may do, even if the public has to buy it up and supply it as freely as it now does the common school education. As now conducted, it is long on chaff and short on wheat—*Pontiac (Mich.) Press*.

Kinemacolor Company Getting Ready

The Kinemacolor Company of America, recently organized under the Urban-Smith color motography patents, is preparing to release films of both American and foreign manufacture in this country. Both color and monochrome pictures will be produced and released through the Company's own agents or exchanges.

May 22, Judge E. H. Lacombe of the U. S. Circuit Court for the Southern District of New York, refused the Motion Picture Patents Company the right to a preliminary injunction against the independents enjoining them from the use of the Gaumont camera. The Circuit Court of Appeals had held previously that it had not been proven that the Gaumont camera was an infringement on the Edison patent and stated the opinion that it could probably never be claimed that the Gaumont machine infringed. In the light of this statement Judge Lacombe refused the preliminary injunctions and the independents will have full use of the Gaumont camera until such time as the Edison Company can enter and win a new suit claiming infringement on its machines.

The Mica Non-Breakable Slide Company has issued a catalogue of its slides, which are made of mica as transparent as glass and, of course, unbreakable. The booklet shows a good list of announcement slides, Passion Play slides, dance slides, etc. The company also offers to make slides for any purpose.

Motion Pictures in the Missionary Field

Reports on the use of moving pictures in the Chinese missions to exemplify the life and teachings of Jesus Christ were a feature of the session of the Women's Board of Missions of the Cumberland Presbyterian General Assembly held at Evansville, Ind., May 25.

Among the Picture Theaters

PERSONAL.

Boyd A. Fisher, for some time connected with the Educational Alliance of New York, has resigned his position to become managing director of the People's Recreation Company. This organization plans to operate a number of moving picture shows.

ROLL OF THE STATES.

ALABAMA.

The Novelty is a late addition to the moving picture theaters of Talladega. It is under the management of T. H. Nance.

The Majestic theater, Fifth street, between Louis and Broad streets, Gadsden, was recently opened to the public.

The Cosy theater at Anniston has been purchased by Messrs. L. Jameson and Charles F. Duke.

Articles of incorporation have been filed by the Odeon Theater Company with a capital stock of \$6,000. The officers of the company are T. S. Abernathy, president and treasurer; J. Wad-del Gaston, vice-president; O. H. Soltsman, secretary.

Frederick O. Adler, manager of the local Auditorium, Riverside, is planning to erect a moving picture theater at 1037 Main street, that city.

CALIFORNIA.

The "Opal" and "Pastime," two moving picture theaters at Berkeley, have been consolidated and will be operated under new management.

The "Helm" is the name of a new moving picture and vaudeville theater recently opened at Richmond under the management of W. Helms and C. E. Fielder.

CANADA.

The Electric, a vaudeville and moving picture theater, has been opened at Magrath, Alta., by John H. Bennett.

A new theater is being erected at Vancouver, B. C., by J. R. Muir of that city which will be one of the largest and handsomest on the coast and will be devoted to pictures exclusively. It will have a seating capacity of one thousand, and will be opened to the public about July 15.

CONNECTICUT.

Messrs. Pindar and Rudloff, proprietors of the Crystal theater at Meriden, have leased a site on which will be erected a summer theater which will have a seating capacity of 1,500. A long lease has been secured and should business warrant a permanent building may be erected.

The Globe theater at Norwich which has been closed for some time, will be reopened under the name of the Star, under the management of Isaac Jutras, who represents a company which controls a number of theaters in Massachusetts, New York and New Jersey and it will be conducted on the same high plane as the others.

DELAWARE.

The Consolidated Moving Picture Company has been incorporated at Dover with a capital stock of \$500,000. The incorporators are F. R. Hansell, Philadelphia, Pa.; G. H. V. Martin and S. C. Seymour, Camden, N. J. Its purpose is to promote amusement enterprises.

The Red Moon theater, Wilmington, has been taken over by a company of which C. C. King, Sr., is president; William J. Shaw, vice-president, and Christopher C. King, Jr., is manager.

The Silver Theatrical Company has been chartered by the secretary of state to manage and operate moving picture theaters and to engage in the production of moving pictures. The capital stock is \$125,000 and the incorporators are W. O. Eshleman, A. A. Dunplay and E. M. Parmeley, all of Philadelphia.

FLORIDA.

The "Imperial," one of the handsomest and most up-to-date moving picture theaters in the South was recently opened at Jacksonville by the Imperial company. The house is well equipped and beautifully decorated and no pains or expense has been spared to provide for the comfort and convenience of the patrons. The ventilation is good and the seats are so arranged as to give every one an unobstructed view. It is located on Forsythe street, between Main and Ocean streets. The front is set with mirrors which reflect back the hundred or more beautifully colored electric lights. It is under the management of N. W. Remond who states that the theater will be operated on the very highest plane, the best of pictures only being used.

W. E. Dorchester, G. C. Warren and T. N. Henderson, well known business men of Tampa, are the owners of the Alcazar moving picture theater opened at 606 Franklin street, that city.

The house is beautifully and artistically decorated, has a seating capacity of 250 and is fitted up with latest style opera chairs.

F. T. Montgomery, proprietor of the Grand theater of Jacksonville and one of the most enterprising moving picture men of the South, has just opened a theater at Columbia, S. C., under the most flattering conditions. On the opening night the crowds were so great that it was impossible to accommodate all. Mr. Montgomery is known as a booster in his own city and is noted for his original and unique methods of advertising which, no doubt, accounts for his great success.

The Bijou, a popular theater of Pensacola, is being remodeled into a handsome, up-to-date moving picture house.

Polk & Co. will conduct a moving picture theater at Magnolia and Third street, Sanford.

W. E. Dorchester will conduct a moving picture theater at Emery street and Central avenue, Tampa, for colored people.

GEORGIA.

W. T. Murray, who operated the Alamo theater, 30 Whitehall street, Atlanta, has sold the same and will open a magnificent house on Peachtree street.

Among other improvements the Elite of Columbus has been equipped with modern opera chairs.

The Alcazar theater was recently opened at Douglas. It will be devoted exclusively to pictures.

IDAHO.

A moving picture theater has been opened in the Nixon building, Coeur D'Alene, by A. L. Inenfeldt.

ILLINOIS.

The Star theater, Aurora, has been leased from Frank Thielen by Joseph J. Dickes, who will conduct it as a moving picture theater during the summer.

The Casino theater at Eldorado has been purchased by T. O. Thomas, formerly of Mt. Carmel, who will conduct it as a moving picture and vaudeville house.

The Photoplay theater, Bradley, was recently opened by Mrs. N. Nanson.

The Dreamland, Beardstown, formerly owned by Lee M. Carroll, has been purchased by Sherman Bowen.

A new building is being erected on First avenue, between Ninth and Tenth streets, East Moline, by Mayor Johnson and J. L. Greer, which will be occupied as a moving picture theater under the management of C. M. Larson and E. C. Woods.

C. F. Dittmer & Sons, managers of the Standard theater of Pekin, will conduct an airdome in Urbana. It will be located at the southeast corner of Market and Elm streets.

G. W. Hamilton, manager of the Lyric-Odeon theater at Belleville, has disposed of his interest to H. G. Redman of East St. Louis who will continue the same high standard heretofore set for this house.

After undergoing improvements and changes which have added to its capacity and attractiveness, the Scenic theater at Coal City has been reopened to the public.

Plans have been completed for the Princess, a new moving picture house at Nevada.

The Princess is a high grade moving picture and vaudeville theater opened at Alton under the management of James Reilly. It is located at Second and Wegler streets. It is said to be the prettiest and most commodious of its kind in the city and every effort has been made to provide for the pleasure and convenience of its patrons.

Claude B. Rubens of Joliet, has perfected a new method of showing moving pictures without darkening the theater. Application has been made for a patent on the device.

The Columbine is a handsome and up-to-date moving picture theater recently opened at Galva by F. Spaulding. The new house is thoroughly equipped and as it is the purpose to give the public first class entertainment we predict for it the success it deserves.

The Star theater of Belvidere, formerly conducted by Messrs. W. B. Holm and C. A. Weaver, has been taken over by Mr. Holm, who will continue to operate the same.

The East Moline Theater Company, recently incorporated with a capital stock of \$2,500, will open a moving picture theater at First avenue and Ninth street, Moline.

Dreamland is a handsome new moving picture house opened at Warsaw by Ed Kuse.

The World's Best Film Company, Chicago, has been incorporated to manufacture and deal in moving picture films, photographic apparatus, etc. The capital stock is \$10,000 and the

incorporators are William C. Boyden, William W. Case and William D. Bangs.

R. W. Forreston's Lyric moving picture theater at Freeport, has been purchased by John Aue.

The Lyric theater at Manchester, formerly owned by Chas. Thayer, has been purchased by Thos. Drake.

The Star theater at Henry, formerly owned by W. A. Stevens, has been purchased by J. A. Patterson of Peoria.

The New Illinois, a moving picture theater opened at Adams street, near Cedar, Peoria, under the management of George W. Roth is said to surpass all others in coziness. The ideas carried out in the seating arrangement and location of the stage and orchestra are most unique and give the place a novel aspect throughout. Only high grade programs will be given.

The Orpheum theater has been opened at Ottawa by Messrs. B. S. Jordan and Frank Tuttle.

INDIANA.

A corporation has been formed by M. R. Sheedy with a capital stock of \$25,000 for the purpose of taking over the Motion Picture Screen Company of Shelbyville.

The Lyric is a new motion picture theater opened at Jasonville by Messrs. Smith and Hasting.

Plans are being prepared for a theater to be erected at South Broadway and Eleventh street, Gary, by William Hamilton and son.

The Palace is a new moving picture theater opened at 403 South Chapin street, South Bend.

A new moving picture theater will be opened at Rockville under the management of O. W. Fisher and E. H. McCamm of Terre Haute.

The Star theater at Fort Wayne has been purchased by A. L. Kelton, who will remodel it.

IOWA.

The Majestic, a moving picture theater, was recently opened at Davenport by W. P. Ross, proprietor of the Star theater of that city.

W. H. Englert, owner of the Bijou theater of Iowa City, has decided to discontinue vaudeville for the summer and will devote the house to pictures exclusively. Mr. Englert contemplates the erection of a vaudeville theater at a cost of \$30,000.

The Crystal, a modern and up-to-date moving picture theater, has been opened at Mt. Ayr.

Manager Boyle of the Dreamland moving picture theater of Dubuque, has opened Dreamland No. 2 on Couler avenue, near Eagle Point avenue.

The Union Photo-Play theater at Colfax has been remodeled which has increased its capacity in order to accommodate its patrons. Other changes are contemplated which will add greatly to the attractions of this popular house.

The proprietors of the Gem theater of Murphysboro have erected an airdome which will be used instead of the theater during the hot months. The roof will be so arranged that in rainy weather it will be closed and in clear weather open. The seating capacity will be considerably greater than that of the Gem.

Messrs. Bert Lowe and William Lander will open a moving picture theater in the Williges building, Sioux City, for which they have purchased a \$1,000 mirror screen.

Roy D. Cummings, president of the Cummings Amusement Company, Madison, Wis., has purchased the Napanee and Royal moving picture theaters at Dubuque. Mr. Cummings has seven moving picture theaters and has had considerable experience along this line.

The new Palace theater of Oskaloosa which has been in the hands of the carpenters and decorators for some time, has again opened its doors to the public. The theater has been rebuilt at much expense. All the material used has been the very best. The front of the theater is illuminated by nearly 300 electric lights. The house is ventilated by two rear exits and eight large fans and is always cool. Newell Bros. are the owners and operators.

KANSAS.

The Wichita Film & Supply Company of Wichita has been incorporated with a capital stock of \$35,000. The following officers have been elected: President, W. R. Savage, Wilmington, Kan.; vice-president, D. F. Cunningham; secretary, C. E. Olson; treasurer, E. G. Olson.

The Electric theater at Howard, owned by Ed Baxter, has been purchased by L. F. Rogers.

The Kinodrome theater of McPherson has been purchased by Brown Brothers of Hutchinson, who will make important improvements, including the installation of a new ventilating system.

B. J. Fritch will open a moving picture theater for colored people at 405 Commercial street, Atchinson, Kan.

KENTUCKY.

It is stated that the Avenue theater of Louisville has been leased by the Princess Amusement Company, who will open it in September as a vaudeville and moving picture house.

The new Savoy theater, Highland and Baxter avenues, Louisville, was recently opened to the public, at which time the capacity of the house was taxed to the limit. The house is said to be the most beautiful in that city. The program will consist of pictures, vaudeville and illustrated songs.

The Oakland Amusement Company has been granted permission to erect a moving picture theater at 115 Seventh street, Louisville, at a cost of \$8,000.

The Majestic Amusement Company has purchased a site at Twenty-sixth and Portland avenue, Louisville on which will be erected a modern moving picture and vaudeville theater at a cost of \$20,000. It will have a seating capacity of 700 and it is expected to have it completed some time during August.

Plans have been filed by J. M. Wentzell for a moving picture theater to be erected at 2051 Portland avenue, Louisville, at a cost of \$6,500. It will be completed by August 1.

LOUISIANA.

A moving picture theater has been opened at White Castle by the Fairyland Theater Company which is composed of Edward E. Barber, Paul Blanchard, and J. M. Malancon.

During the summer season the Grand Opera House at Shreveport will be conducted as a moving picture house.

MARYLAND.

Francis E. Looney, architect, has prepared plans for a theater to be erected on Madison avenue, near Gold street, Baltimore, for Schmidt and Cook at a cost of \$10,000.

MASSACHUSETTS.

The Pastime theater at Leominster which has been closed for some time, has been reopened under the management of William Bernard, who will conduct it as a moving picture house.

Messrs. Donovan and Walker, who operate the Casino at Taunton, have thoroughly remodeled the house which has added greatly to its seating capacity as well as to its attractiveness. The house is seated with opera chairs and is so planned that the screen is visible from every chair.

The Columbia theater of Boston has been purchased by the Columbia Amusement Company, who will convert it into a motion picture and vaudeville house. It will be under the management of V. J. Morris.

The Knickerbocker theater at Nahant is now under the management of Messrs. Ashley and Asher, who will conduct it as a picture and vaudeville house during the summer.

MICHIGAN.

L. C. Barnes, owner of the Gem theater on South Burdick street, Kalamazoo, is planning to open another house at 109 East Main street, which will be one of the most attractive places in the city. The new house will be known as the Orpheum.

An airdome theater will be opened at Eaton Rapids by Guy M. Woodruff, who also manages the Bijou theater in that place.

The Princess is the name of the new theater to be erected at the corner of Sixth and East Main street, Benton Harbor, by Mills and Son. It will be under the management of Wm. Shaw Bastar.

William Whitmore and Charles Carr will conduct a moving picture theater and vaudeville theater in Durant.

The Lincoln moving picture theater at Escanaba has been purchased by C. S. Sullivan and associates, who own and operate moving picture theaters in Ishpeming, Hancock, Calumet and Laurium. The house will be thoroughly remodeled and will be operated as an exclusive moving picture house under the name of the Royal.

Albert J. Dillingham, of the National Film Company, Detroit, has taken a long lease on the Empire theater, 191 Woodward, and will make extensive alterations, converting it into a high grade moving picture theater. Mr. Dillingham is building another theater in Grand Rapids which will cost \$60,000 and will have a seating capacity of 1,200.

MINNESOTA.

Messrs. Mathews and Foight will conduct a moving picture theater in the opera house at Luverne when not occupied with other attractions.

Manager Layman, of the Empire theater of Brainerd, has recently made several important improvements which will add greatly to the comfort of his patrons, one being the installation of the latest model fans and cooling devices.

The Lyceum, the leading moving picture house of Thief River Falls, has been purchased by Roy Morgan of Bagley.

MISSOURI.

An exclusive moving picture theater is being erected at Jefferson City by A. E. Longenecker which will have a seating

capacity of 700 and will be ready to open to the public about July 15.

The Montgomery Theater Company, St. Louis, has been incorporated with a capital stock of \$35,000 to take over a moving picture theater just opened at Fifteenth and Montgomery streets. The incorporators are J. M. Dubbs, E. W. Dustin and C. E. Huff.

The Gem theater of Springfield has been purchased by Gus Bennett.

The Maize is the name of an airdome opened at the corner of Sixth and Joplin streets, Joplin, under the management of Messrs. McGee and Wright. Pictures will be included in its program.

E. Harry Pipe, manager of the Delmar theater, St. Louis, has leased a site at Olive and Sarah street, on which he will erect a theater at a cost of about \$40,000. It will be ready about October 1. It will be under the management of Mr. Pipe and will be devoted to vaudeville and moving pictures.

A new theater will be erected at 3525 Olive street, St. Louis, at a cost of \$75,000.

The Nickelodeon theater of Nevada, owned by C. M. Pattee, has been purchased by George Baldwin.

NEBRASKA.

Messrs. Westfall and Hendy, who operate the New Crescent and Gem theaters at Kearney, contemplate putting in another theater at Lexington.

The Palm theater, 1318 Douglas street, Omaha, has been purchased by N. Amos of that city, who operates a string of picture houses.

The Star theater at Broken Bow has installed a new picture machine, and made other improvements which add greatly to the attractiveness of that already popular house.

Messrs. Parks and Lawson, of Shelton, have opened a moving picture theater in the opera house at Gibbon.

The Palace moving picture theater at Alma has been leased by Messrs. E. D. Mattison and Frank Cassil, who will operate it hereafter under the name of the Princess.

NEW JERSEY.

Herman Rosenblatt, of the Savoy moving picture theater of Trenton, will erect another house at the corner of Olden avenue and State street, that city.

The Star is the name chosen by Messrs. Villipigi and Blakey, of Camden, for the new moving picture theater which they will open in the Armory building in that city.

Charles W. Ritter, proprietor of the Empire theater at Red Bank, has been making extensive improvements on his theater.

A thoroughly modern, up-to-date moving picture theater will be erected at 282 Washington street, Newark, by C. Sydney Ainsworth.

The Hudson Motion Picture Company, Hoboken, has been incorporated to deal in moving picture machines. The capital stock is \$50,000 and the incorporators are J. W. Mitchell, L. G. Johnston, W. Goodchild, Hoboken; J. Goodchild, Rockaway Park.

NEW MEXICO.

W. V. Futralle is having plans drawn for a moving picture theater to be erected at the corner of Cal avenue and South Second street, Albuquerque. One of the main features of the theater will be its up-to-date ventilating system and the exits on all sides.

NEW YORK.

John A. Lane, of the Tioga theater, Owego, announces that his theater will be devoted to moving pictures during the summer. The house has a capacity of 1,100.

The Arena is the name of a new theater opened at 172 Flatbush avenue, Brooklyn, by I. S. Rosenberg.

The Rose Theater Company, New Rochelle, has been incorporated with a capital stock of \$3,000 for the purpose of conducting moving picture and other theaters. The directors are Maurice Seidlitz, 45 North avenue; Cecile Seidlitz, 31 Boulevard, New Rochelle; Jacob Cohen, 212 East 117th St., New York City.

The Choos Amusement Company has been incorporated with a capital stock of \$10,000, to own, lease and manage theaters of all kinds. The directors are S. C. Sugerman; J. H. Sugerman; Abraham Geilich, 132 Nassau street, New York City.

The Western Film Exchange of New York has been incorporated to manufacture and deal in motion picture machines and films and own and lease theaters. The capital stock is \$10,000 and the directors are Leopold Frank, 65 East 11th street; Otto Glasberg, 102 West 115th street; Samuel Stern, 51 East Nineteenth street, New York City.

The Dincin Amusement Company has been incorporated to conduct a vaudeville and moving picture theater; capital stock, \$10,000. The directors are Philip Dincin, 557 Eighth street,

Brooklyn; Morris H. Weston, 748 Beck street; Louis H. Steinhart, 615 143d street, New York City.

The Myceda Amusement Company has been incorporated in New York to present moving picture exhibitions, etc. The capital stock is \$2,000 and the directors are Lincoln Sivins, 543 West 146th street; Sally E. LeVene, 19 East Eighty-eighth street; Samuel I. Hartman, 309 Broadway, New York City.

E. M. Day, manager of the Motion World at Auburn, is erecting another theater in Rome which will be ready to open to the public about September 1.

The United States Moto Photo Company has been incorporated to conduct moving picture theaters and other places of amusement, to deal in films, etc. The capital stock is \$100,000 and the directors are Harry L. Whaley, 619 West 144th street; John A. Murray, 524 West 173d street; Thomas R. H. Smith, 424 West 146th street, New York City.

The McClintic Amusement Company has been incorporated at Buffalo with a capital stock of \$4,000. The directors are Frederick M. McClintic, 67 West 104th street; Mary Flint, 344 West Eighty-fifth street, New York City; George H. Reiff, 362 Halsey street, Buffalo. One object of the company is to conduct moving picture exhibitions.

A permit has been granted Nicola Balzano for the erection of a moving picture theater at 608 Marys street, Utica, to be occupied by the Columbus Moving Picture Company.

M. L. Fleischman has taken over McLane's theater, 780 Westchester avenue, New York City, and has changed the name to the Globe.

NORTH CAROLINA.

A moving picture theater will be opened at Hendersonville by D. L. Schorn of Tryon.

NORTH DAKOTA.

The Unique theater at Grand Forks has been purchased by A. L. Bliven, of Manilla, Iowa, who has had extensive experience in the theater business. Frank Gaffey, formerly manager of the Unique, has reopened the Royal theater which will hereafter be known as "The Imp."

OHIO.

George W. Ziegenfelder, owner of the Ziz moving picture theater at Piqua, has leased the Bijou of that city, formerly a vaudeville house, and for the present will conduct it as a picture house.

The Lyceum theater, Central and Fifth avenue, Cincinnati, has been purchased by Colonel Edward Hart, who will conduct it for the colored people.

The Colonial theater was recently opened in the Willard block, Ashland, by the Colonial Amusement Company, under the management of Ed Gantz. The house has a capacity of about 350 and is seated with opera chairs.

Arrangements are being made for the erection of a moving picture theater at 11 East Federal street, Youngstown, for Charles Klopot. The ceiling will be 22 feet high, thus affording exceptional ventilation.

The Pastime is the name of an exclusive moving picture house to be operated at 412 Broadway, Lorain, by George Schenker, proprietor of the Star theater at 341 Broadway, that city.

The Hub Amusement Company has been incorporated at Columbus for the purpose of conducting a moving picture theater on East Main street; capital stock, \$2,000. The incorporators are Albert H. Rieser, H. L. Friedenberg, Robert Jacobs, Samuel J. Herskowitz.

A moving picture theater with a capacity of 900 will be built on the north side of McMicken avenue, opposite Mohawk place by the National Theater Company, a new corporation.

The Magnetic Poster Company will be organized to deal in posters, tickets and other supplies for motion picture and vaudeville theaters. The headquarters of the firm will be 111 East Seventh street, Cincinnati, where it has leased the second floor for five years.

The Bijou theater of Youngstown has been entirely remodeled and a mirror screen installed.

The Eagle moving picture theater, Court and Reily streets, Hamilton, owned and operated by the Star Amusement Company, has been purchased by William Leighton and others. The Star company will still continue to operate the Star theater in Hamilton.

J. W. Dunsford has opened a moving picture theater at Moxahala Park, Zanesville, which he will conduct during the park season.

The Brailey Amusement Company of Toledo has been incorporated with a capital stock of \$50,000 to conduct a moving picture theater. The incorporators are James S. Brailey, Sr., O. L. Brailey, J. M. Fontz, R. W. Le Bold, Charles G. Cunning-

ham. The theater will be on St. Clair street, between Madison and Adams.

The Olympia theater at Wapakoneta has been purchased by Messrs. Star and Whipple who also own the Princess theater in that city and in future they will run both houses. Mr. Star having charge of the Princess and Mr. Whipple of the Olympia.

OKLAHOMA.

The Stone Motion Picture Company has been incorporated with W. P. Stone, president, for the purpose of erecting arena, studio and other facilities for producing moving picture films. The firm will be located temporarily at 817 Colcord building, Oklahoma City. The firm contemplates the expenditure of from \$50,000 to \$75,000 in the construction of its plant.

Wigwam No. 2 is the name of a new theater to be erected at Muskogee by the Muskogee Amusement Company which will make the fifth operated in this city by the Muskogee company.

OREGON.

The American Lifeograph Company has purchased a site in the southeast side, Portland, where it will erect a building and engage in the manufacture of films of all kinds, but particularly of scenes in the northwest.

E. W. Minck, proprietor of the Princess theater at Nelsonville has sold his house to Spencer Steenrod, who is thoroughly experienced in the business and will doubtless maintain the high standard heretofore enjoyed by this house.

Bids have been received for the construction of the Lyric theater at Portsmouth, the handsome new moving picture house to be erected by J. F. Carr. It is planned to have it completed by September.

J. Clark of Covington, Ky., has obtained a five-to-ten-year lease on the property at 117 East Center street, Marion, on which will be erected a modern up-to-date moving picture theater at a cost of \$5,000 or more. It will be completed in about ninety days and the owners expect to make it one of the finest in that portion of the state.

PENNSYLVANIA.

The Pastime is the name of a moving picture theater to be opened at 519 Locust street, Chambersburg, by J. W. Knaussen.

The General Amusement Company of Shamokin is erecting a moving picture theater at Mahanoy City which will be one of the largest and best equipped of any in that part of the state.

A moving picture theater will be opened at 1216 Eighth avenue, Altoona, by Edward O. Young.

The Ortho Film Company of Chicago, of which F. W. Hochstetter is president, has leased a building at 208 Market street, Pittsburg, for a term of five years where they will manufacture non-inflammable films of industrial moving pictures for schools and colleges.

A syndicate of Philadelphians and New Yorkers have purchased a lot at 3139 Frankford ave., Philadelphia, and have commissioned Frank C. Koenig to prepare plans for a large vaudeville and moving picture theater to be erected thereon. It will be of steel and concrete, with a marble front and brick and terra cotta trimmings, and will have a seating capacity of 2,500.

A moving picture theater will be erected at 2709 Columbia avenue, Philadelphia, by George A. Warner at a cost of \$9,000.

The Moving Picture Operators' Union, 618 Race street, Philadelphia, has selected Louis Meininger and Ernest Johns as its representatives at the national convention to be held at Niagara Falls during the week of July 10.

The General Amusement Company of Shamokin has been incorporated with a capital stock of \$10,000.

A moving picture theater will be erected at 2715 Columbus avenue, Philadelphia, by George A. Marner at a cost of \$10,000.

RHODE ISLAND.

The New Gem theater at Arctic has been reopened to the public after a thorough overhauling which has not only added greatly to its attractiveness, but has also added to its seating capacity.

TENNESSEE.

The Continental Film Company, recently organized at Nashville with a capital stock of \$2,000 will open a modern moving picture theater on Fifth avenue, between Church and Union streets. It is expected the new theater will be ready for opening the latter part of the summer. The incorporators of the company are C. A. E. Holmberg, W. F. Hardison, J. H. Core and others.

A company has been incorporated in Knoxville by N. B. Kuhlman, W. B. Kuhlman, C. F. Maple, F. B. Stewart and Fred Martin with a capital stock of \$25,000 to conduct the Gay theater, 403 Gay street, in that city. It will be fitted with every convenience and it is the purpose of the management to make it one of the best in the South. One unique feature of the house is the sign which will have four hundred and twenty-two Tung-

sten lamps, and will be the symbol of a comet. This will extend upward and outward from the building, the tail of the comet comprising three steel curved shafts while the star itself will be nineteen feet in height. The lighting will be such as to electrify the tail of the comet and then the star, which will bear these words: "The Gay, Best Pictures." Mr. Martin, who has been identified with the theatrical business in Knoxville for many years, will have charge of the new house.

TEXAS.

The Floresville opera house has been leased by E. V. Johnson and Clarence Martin of Floresville, who will make extensive improvements and will exhibit pictures on all occasions when not otherwise occupied. During the regular season it will be occupied by traveling companies.

The Kozy moving picture theater at Vernon has been purchased by E. K. Greever, who is also manager of the Dreamland theater of that city.

After more than three years' work, and contesting nine suits of intervention, Edwin B. Yanch, a carpenter, residing at 827 Market street, Galveston, has been awarded a patent on a device for automatically winding motion picture films. Mr. Yanch, who has invented a number of useful things, has received his letters patent, and expects to put his invention into commercial use during the next few months.

The "Cozy" is the latest addition to Waco's moving picture theaters. It has a seating capacity of nearly 500 and is as its name suggests, cozy in every respect and one of the most up-to-date places of amusement to be found anywhere.

Philip Denham and Professor Carsey have opened a moving picture theater in the opera house at Flatonia.

The Colonial, a high grade moving picture house, was recently opened at Temple under the management of Messrs. Carr and Woodall.

UTAH.

The Colonial theater at Salt Lake City has been converted into a moving picture theater for the summer. It is said to be the largest house in America devoted exclusively to pictures. It is modern in every respect, cool and well ventilated and special lighting arrangements will be adopted that will make the building superior in that respect.

VERMONT.

L. J. Bourdon will erect a moving picture theater at Woodstock.

VIRGINIA.

A high grade vaudeville and moving picture theater will be opened in Roanoke by M. L. Hofheimer of Richmond which will be one of a chain of houses owned by Mr. Hofheimer in Richmond, Norfolk, Petersburg and Danville.

WISCONSIN.

Another moving picture theater will be opened in Marinette by Messrs. Vanderberg and Rettke.

"The Unique" is the name chosen by W. N. Daniels for his new moving picture theater opened at Rice Lake. The house is well arranged, seated with opera chairs and has a handsome front.

Herman Zander, proprietor of the Majestic theater of Rhinelander, has given contract for the construction of a modern up-to-date theater near the site of his present house.

A moving picture theater is being erected at Nineteenth street and Fond du Lac avenue, Milwaukee, for M. Rice. The building is to be of concrete and cement block construction and will have an ornamental stucco front and lobby. The interior finish will be hardwood, with a seating capacity of 600, and will have hot water heating and combination lighting. The cost will be about \$10,000 and the house is expected to be ready to open about August 10.

The Ideal is the name of a moving picture theater to be erected at Eleventh avenue and Washington street, Milwaukee. It will be under the management of Edward J. Wagner.

A building will be erected at Eleventh and National avenues by Casper Jochem at a cost of \$50,000, a portion of which will be occupied by a moving picture theater.

Clara Held has been granted permission to erect a moving picture theater on Fond du Lac avenue, between Tamarack and Pine street, Milwaukee, at a cost of \$8,000.

C. W. Christianson, manager of the Gem theater of Racine, has leased the Cape building on the beach and will convert it into an up-to-date moving picture theater to be known as the Beach theater.

The Saxe Brothers Syndicate of Milwaukee has purchased a lot at 513 Sixth street on which will be erected a moving picture theater which will have a capacity of about 600 and will cost about \$15,000. It is expected the house will be ready to open about September 1.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date	Title	Maker	Length
DRAMA			
5-22	The Crooked Road.....	Biograph	997
5-22	The Gambler's Chance.....	Lubin	600
5-22	Stability vs. Nobility.....	Selig	1,000
5-23	Captain Nell.....	Edison	1,000
5-23	The Atonement.....	Essanay	1,000
5-23	The Emperor's Return.....	Gaumont	795
5-23	A Dead Man's Honor.....	Vitagraph	1,000
5-24	The Carrier Pigeons.....	Kalem	970
5-24	The Heart of an Indian Maid.....	Pathé	990
5-24	The Gaul's Honor.....	Eclipse	582
5-25	The White Rose of the Wilds.....	Biograph	998
5-25	A Good Turn.....	Lubin	1,000
5-25	The Immortal Alamo.....	Melies	1,000
5-25	Jim and Joe.....	Selig	1,000
5-26	Hearts and Flags.....	Edison	1,000
5-26	Tangled Lives.....	Kalem	1,000
5-26	Semiramis.....	Pathé	945
5-26	Tim Mahoney, the Scab.....	Vitagraph	1,000
5-27	The Lucky Card.....	Essanay	1,000
5-27	Alone at Night.....	Gaumont	480
5-27	All for Money.....	Pathé	1,000
5-27	The Fires of Fate.....	Vitagraph	1,000
5-29	A Roman Tragedy.....	Biograph	996
5-29	The State Line.....	Lubin	1,000
5-29	Love Proves Stronger Than Duty.....	Pathé	689
5-29	A Novel Experiment.....	Selig	1,000
5-30	The Temptress.....	Essanay	1,000
5-30	Science vs. Quackery.....	Gaumont	970
5-30	One of Nature's Noblemen.....	Selig	1,000
5-31	The Flag Didn't Rise.....	Pathé	950
5-31	The Musketeer.....	Urban	588
6-1	In Time for Press.....	Melies	1,000
6-1	The Rose of Old St. Augustine.....	Selig	1,000
6-2	A Sane Fourth of July.....	Edison	1,000
6-2	Her Son.....	Kalem	1,000
6-2	Loyal Love.....	Pathé	604
6-2	The Ends of the Earth.....	Vitagraph	1,000
6-3	Mistrust.....	Gaumont	985
6-3	His Baby's Doil.....	Pathé	997
6-5	The Smile of a Child.....	Biograph	997
6-5	The Feud.....	Lubin	635
6-5	A Rough Diamond.....	Pathé	751
6-6	The Cardinal's Edict.....	Edison	1,000
6-6	His Friend's Wife.....	Essanay	1,000
6-6	The Drawn Curtain.....	Gaumont	735
6-6	Montana Anna.....	Selig	1,000
6-6	For Her Brother's Sake.....	Vitagraph	1,000
6-7	A Lesson Learned.....	Edison	500
6-7	Advertising for Mamma.....	Kalem	1,010
6-7	The Insubordinate Soldier.....	Pathé	1,000
6-7	The Young Interne.....	Eclipse	750
6-8	Her Spoiled Boy.....	Melies	1,000
6-8	The Visiting Nurse.....	Selig	1,000
6-9	The Love of Summer Morn.....	Kalem	990
6-9	Khamara.....	Pathé	810
6-9	The Sacrifice.....	Vitagraph	1,000
6-10	Forgiven in Death.....	Essanay	1,000
6-10	The Love Story of a Great Actress.....	Gaumont	1,000
6-10	A Broken Life.....	Pathé	1,000
6-10	The Changing of Silas Warner.....	Vitagraph	1,000
6-12	Enoch Arden—Part 1.....	Biograph	998
6-12	The Power and the Glory.....	Pathé	754
6-12	Ten Nights in a Bar Room—Part 1.....	Selig	1,000
6-13	Her Brother's Photograph.....	Edison	1,000
6-13	Ten Nights in a Bar Room—Part 2.....	Selig	1,000
6-13	The Trapper's Daughter.....	Vitagraph	1,000
6-15	Enoch Arden—Part 2.....	Biograph	999
6-15	The Novice.....	Selig	1,000
6-16	Van Bibber's Experiment.....	Edison	1,000
6-16	Faust.....	Pathé	1,650
6-16	The Railroad Raiders of '62.....	Kalem	1,000
6-16	Proving His Love.....	Vitagraph	1,000
6-17	The Tribe's Penalty.....	Essanay	1,000
6-17	The King's Daughter.....	Gaumont	1,000
6-17	The Society Girl and the Gypsy.....	Pathé	1,000
6-19	The Indian's Sacrifice.....	Lubin	1,000
6-19	Off the Cliff.....	Pathé	371
6-19	The Mission Worker.....	Selig	1,000
6-20	A Thoroughbred.....	Edison	1,000
6-20	His Leap for Liberty.....	Gaumont	648
6-20	Range Pals.....	Selig	1,000
6-21	A Mexican Rose Garden.....	Kalem	1,010
6-21	For the Squaw.....	Pathé	1,000
6-21	Avenged.....	Eclipse	1,000
6-22	The Primal Call.....	Biograph	997
6-22	The Kiss of Mary Jane.....	Melies	1,000
6-22	Told in the Sierras.....	Selig	1,000
6-23	His Misjudgment.....	Edison	1,000
6-23	Lean Wolf's End.....	Kalem	980
COMEDY			
5-20	Alkali Ike's Auto.....	Essanay	1,000
5-22	A Hero—Almost.....	Lubin	400
5-24	Madeline's Rebellion.....	Edison	990
5-27	Jimmy, the Sportsman.....	Gaumont	510
5-30	The Niece and the Chorus Lady.....	Edison	975
5-30	Cupid's Chauffeur.....	Vitagraph	1,000
5-31	The Inheritance.....	Edison	625
5-31	It Served Her Right.....	Edison	375
5-31	Bertie's Reformation.....	Kalem	1,005
5-31	The Sleuth.....	Eclipse	404
6-1	A Dutch Gold Mine.....	Biograph	769
6-1	Curiosity.....	Biograph	228
6-1	A Game of Deception.....	Lubin	1,000
6-2	Shame on Max.....	Pathé	390
6-3	The Infant at Snakeville.....	Essanay	1,000
6-3	A Clever Fraud.....	Vitagraph	1,000
6-5	Where There's a Will There's a Way.....	Selig	600
6-7	Father's Dress Suit.....	Edison	500
6-8	Their Fates Sealed.....	Biograph	396
6-8	Dave's Love Affair.....	Biograph	601
6-8	The Professor's Ward.....	Lubin	1,000
6-9	The Wager and the Wage Earner.....	Edison	1,000
6-12	The Cook.....	Lubin	600
6-13	Jimmie, the Insurance Agent.....	Gaumont	640
6-14	Heroes Three.....	Edison	500
6-14	Mistakes Will Happen.....	Edison	500
6-14	Money in the Bank.....	Kalem	960
6-14	There's a Woman in Town.....	Pathé	564
6-15	Falstaff.....	Eclipse	1,000
6-15	Duke de Ribbon Counter.....	Lubin	1,000
6-15	When the Tables Turned.....	Melies	1,000
6-17	Teaching McFadden to Waltz.....	Vitagraph	1,000
6-19	Bearded Youth.....	Biograph	484
6-19	The Delayed Proposal.....	Biograph	511
6-19	Max Comes Home.....	Pathé	456
6-20	She Got the Money.....	Essanay	580
6-20	The Cat Came Back.....	Essanay	400
6-20	The Stumbling Block.....	Vitagraph	993
6-21	A Cure for Dyspepsia.....	Edison	750
6-21	A Comedy of Understanding.....	Edison	250
6-22	Higginses vs. Judsons.....	Lubin	1,000
6-24	Two Overcoats.....	Vitagraph	519
SCENIC			
5-22	Shooting the Rapids in Japan.....	Pathé	150
5-23	Swans.....	Gaumont	205
5-24	On the Frontier of Thibet.....	Eclipse	420
6-6	Chrysanthemums.....	Gaumont	240
6-7	Heligoland.....	Eclipse	250
6-13	The City of Florence, Italy.....	Gaumont	360
6-23	Volendam, Holland.....	Pathé	300
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6-5	The Sardine Industry.....	Lubin	365
6-5	Nitrate of Soda Industry.....	Selig	400
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5-22	Boxing Match Austrier-Quendreaux.....	Pathé	823
6-12	Athletic Carnival.....	Lubin	400
6-13	The World's Most Daring Drivers.....	Essanay	1,000
6-14	A Hippopotamus Hunt.....	Pathé	423
6-19	Winter Sports in Lucerne.....	Pathé	164
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6-9	Miss Blum.....	Pathé	174
6-12	Hawkins and His Dogs.....	Pathé	203
SCIENTIFIC			
5-29	Bob's Microscope.....	Pathé	300
6-5	The Scorpion.....	Pathé	250
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MONDAY: Biograph, Lubin, Pathé, Selig.			
TUESDAY: Edison, Essanay, Gaumont—Kleine, Selig, Vitagraph.			
WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Pathé.			
THURSDAY: Biograph, Lubin, Melies, Selig.			
FRIDAY: Edison, Kalem, Pathé, Vitagraph.			
SATURDAY: Essanay, Gaumont—Kleine, Pathé, Vitagraph.			

INDEPENDENT

Date	Title	Maker	Length
DRAMA.			
5-15	The Ranchman's Vengeance.....	American	1,000
5-15	Gen. Marion—the Swamp Fox.....	Champion	950
5-15	The Master and the Man.....	Imp	1,000
5-15	An Indian Brave's Conversion.....	Yankee	950
5-16	The Bronco Buster's Rival.....	Bison	950
5-16	Oklahoma.....	Powers	950
5-16	The Colonel and the King.....	Thanhouser	1,000
5-17	Grenadier Roland.....	Ambrosio	950
5-17	The Harvest.....	Reliance	950
5-18	A Cowboy's Sacrifice.....	American	1,000
5-18	The Lighthouse Keeper.....	Imp	1,000
5-18	The Little Rider.....	Itala	950
5-19	The Cheyenne Medicine Man.....	Bison	950
5-19	In the Nick of Time.....	Solax	960
5-19	Lady Clare.....	Thanhouser	1,000
5-19	The Banana Planter's Peril.....	Yankee	950
5-20	The Voice of Conscience.....	Great Northern	786
5-20	Gunga Din.....	Powers	950
5-20	A Sonata of Souls.....	Reliance	950
5-22	With Sheridan at Murfreesboro.....	Champion	950
5-22	A Mother's Distress.....	Eclair	560
5-22	The Forged Dispatch.....	Imp	1,000
5-22	The Little Western Rose.....	Yankee	950
5-23	The Outlaw and the Female Detective.....	Bison	950
5-23	Her Atonement.....	Powers	950
5-23	The Stage Child.....	Thanhouser	1,000
5-24	The Snow Maiden.....	Ambrosio	950
5-24	In the Great Big West.....	Champion	950
5-24	At Panther Creek.....	Nestor	950
5-24	There's Many a Slip.....	Reliance	950
5-25	A Trooper's Heart.....	American	
5-25	A Daughter of Liberty.....	American	
5-25	The Minor Chord.....	Imp	1,000
5-25	The Marchioness of Ansperti.....	Itala	950
5-25	Called Back.....	Rex	950
5-26	Brave Swift Eagle's Peril.....	Bison	950
5-26	The Two Cockades.....	Lux	698
5-26	An Officer and a Gentleman.....	Solax	990
5-26	Get Rich Quick.....	Thanhouser	1,000
5-26	Thwarted by Nell Pierce.....	Yankee	950
5-27	The Love of a Gypsy Girl.....	Great Northern	950
5-27	Fifty Years Ago.....	Powers	950
5-27	O'er Grim Fields Scarred.....	Reliance	950
5-29	The Peril of Diaz.....	Champion	950
5-29	Three of a Kind.....	Imp	1,000
5-29	The Birth Mark.....	Yankee	950
5-30	A Redskin's Bravery.....	Bison	950
5-30	Civilization.....	Powers	950
5-30	A Wartime Wooing.....	Thanhouser	1,000
5-31	The Savage.....	Nestor	600
5-31	How He Redeemed Himself.....	Champion	950
6-1	The Sheepman's Daughter.....	American	973
6-1	The Last Appeal.....	Imp	1,000
6-1	The Collector's Purse.....	Itala	950
6-1	The Monogram "J. O.".....	Rex	950
6-2	A Tale of the Foothills.....	Bison	950
6-2	Never Too Late to Mend.....	Solax	985
6-2	A Circus Stowaway.....	Thanhouser	1,000
6-2	The Pretender.....	Yankee	950
6-3	The Bogus Governess.....	Great Northern	945
6-3	Eyes That See Not.....	Powers	950
6-3	In Flowers Paled.....	Reliance	950
6-5	Service Under Johnson and Lee.....	Champion	950
6-5	The Grind.....	Imp	700
6-5	The Scandal Monger.....	Yankee	950
6-6	His Lordship's Hunting Trip.....	Bison	950
6-6	The Black Heart.....	Powers	950
6-6	The Stepmother.....	Thanhouser	1,000
6-7	The Human Tiger.....	Ambrosio	700
6-7	The Cost of Drink.....	Champion	950
6-7	The Cowpuncher.....	Nestor	950
6-7	The Minute and the Maid.....	Reliance	950
6-8	\$5,000 Reward—Dead or Alive.....	American	
6-8	Back to the Soil.....	Imp	1,000
6-8	A Life for the Czar.....	Itala	950
6-8	From Death to Life.....	Rex	950
6-9	A Child of the Ranch.....	Bison	950
6-9	The Companion Governess.....	Lux	639
6-9	A Mexican Girl's Love.....	Solax	950
6-9	Motoring.....	Thanhouser	700
6-10	True Love Never Dies.....	Great Northern	950
6-10	The Stranger's Plate.....	Powers	950
6-10	The Broken Chain.....	Reliance	950
6-12	Behind the Stockade.....	Imp	1,000

Date	Title	Maker	Length
6-12	Witch of the Range.....	American	
6-12	Thou Shalt Pay.....	Yankee	950
6-12	Longstreet at Seven Pines.....	Champion	950
6-12	Caesar Birotteau.....	Eclair	950
6-13	A Squaw's Retribution.....	Bison	950
6-13	Little Old New York.....	Thanhouser	1,000
6-14	All Alone.....	Reliance	950
6-14	His Last Crooked Deal.....	Champion	950
6-14	The Sheriff's Mistake.....	Nestor	950
6-15	The Piece of String.....	Imp	1,000
6-15	The Right of Age.....	Itala	950
6-15	The Twins.....	Rex	975
6-16	A Daughter of the Navajos.....	Solax	950
6-16	The Desert's Lure.....	Bison	950
6-16	Flames and Fortune.....	Thanhouser	1,000
6-16	The New Congressman.....	Yankee	950
6-17	Hotel Thieves.....	Great Northern	950
6-17	A Concert Hall Romance.....	Powers	950

COMEDY

5-15	Engaged in Spite of Themselves.....	Eclair	910
5-17	"Circle C's" New Boss.....	Champion	950
5-17	His Second Choice.....	Nestor	950
5-17	His Dumb Wife.....	Solax	886
5-18	An Exception to the Rule.....	Rex	950
5-19	Bill at Work.....	Lux	367
5-19	All Through a Rat.....	Lux	475
5-20	Two Girls Love Foolshead.....	Itala	950
5-22	Branding a Bad Man.....	American	600
5-22	A Western Dream.....	American	350
5-22	The Waistcoat With Points.....	Eclair	430
5-24	The House of Peace.....	Solax	500
5-24	The Devil in the Tin-Cup.....	Solax	485
5-26	Tidying Up Paris.....	Lux	268
5-27	Foolshead, Life Insurance Agent.....	Itala	950
5-29	Rattlesnakes and Gunpowder.....	American	470
5-29	The Ranch Tenor.....	American	530
5-29	The Two Gardeners.....	Eclair	940
5-31	Tweedledum's Dream.....	Ambrosio	600
5-31	Exploits of a Napoleon Admirer.....	Ambrosio	350
5-31	A Sure Cure.....	Nestor	400
5-31	Dad's Girl.....	Reliance	950
5-31	The Marvelous Cow.....	Solax	940
6-2	Just Bill's Luck.....	Lux	403
6-2	Arnold Has a Good Try.....	Lux	462
6-3	Knows-All, Anthropological Doctor.....	Itala	700
6-5	A Sage Brush Phrenologist.....	American	600
6-5	The Elopements on "Double L" Ranch.....	American	350
6-5	Impudence Punished.....	Eclair	500
6-5	Tommy at the Dentists.....	Eclair	450
6-7	Two Good Friends.....	Itala	250
6-7	The Little Burglar.....	Nestor	950
6-7	Bridget the Flirt.....	Solax	950
6-9	Bill at Play.....	Lux	331
6-9	The Rescue of Mr. Henpeck.....	Thanhouser	300
6-9	Mrs. Biffin's Demise.....	Yankee	950
6-10	An Odd Adventure of Foolshead.....	Itala	950
6-13	Smith's Marmalade.....	Powers	950
6-14	Evolution of Womenkind.....	Ambrosio	700
6-14	A Bad Egg.....	Solax	950
6-14	The Plan That Failed.....	Nestor	250
6-15	The Cowboy's Ruse.....	American	640
6-15	Law and Order on "Bar L".....	American	350
6-16	He Went for a Rest.....	Lux	442
6-16	Bill Loses His Mother-in-Law.....	Lux	409
6-17	Foolshead, Somnambulist.....	Itala	700
6-17	Physician's Monkey.....	Itala	250
6-17	A Pair of Pants.....	Reliance	600
6-17	A Bashful Son.....	Reliance	350

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6-3	International Exposition at Turin.....	Itala	250
6-5	The Chicago Stock Yards Fire.....	Imp	500
6-14	Review of Turin Exposition.....	Ambrosio	250

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MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance.

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MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building

Vol. VI.

CHICAGO

No. 1.

JULY

Exploiting Motion
Pictures for
Entertainment,
Education, Science
and Advertising



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MOTOGRAPHY

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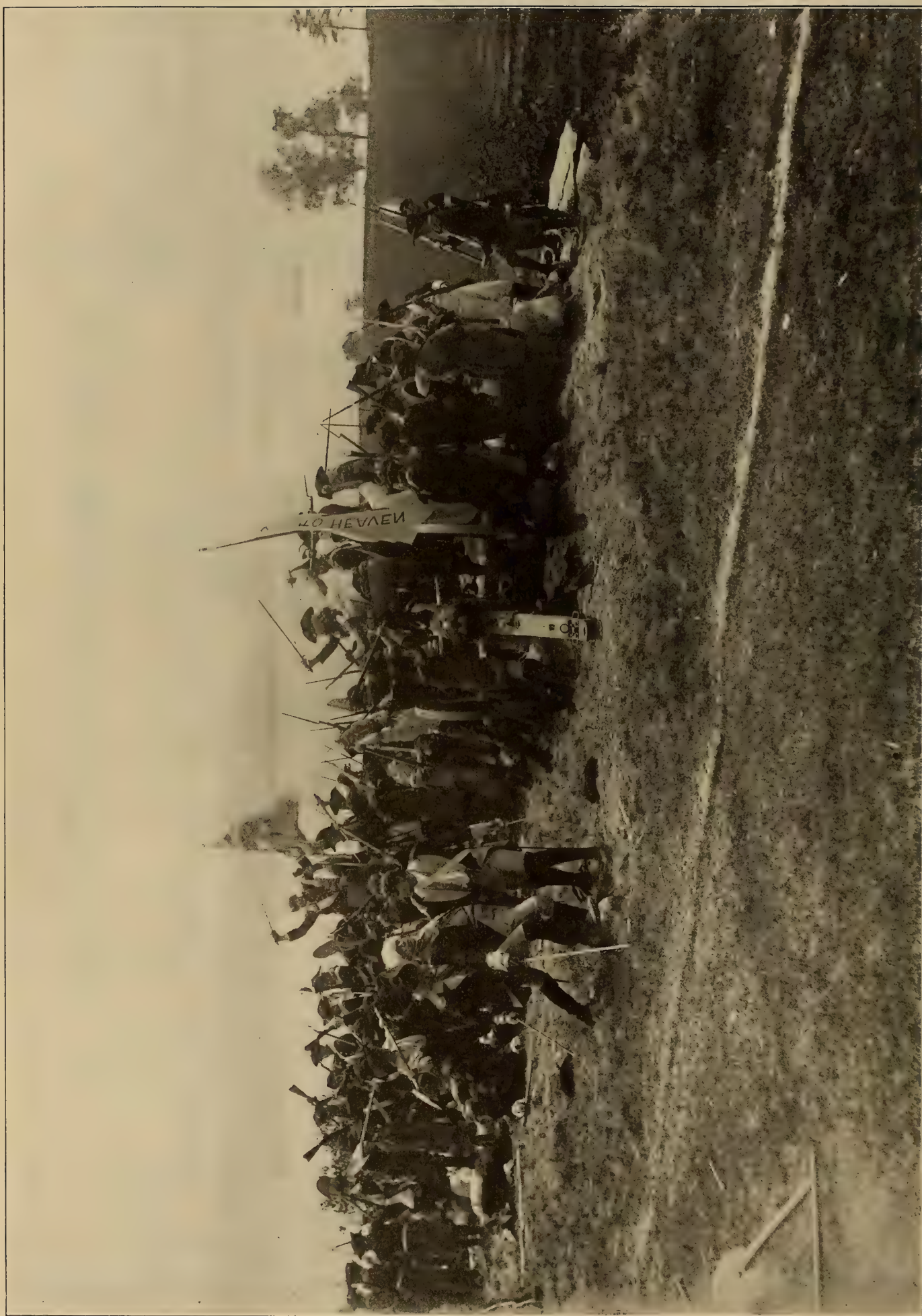
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Scene from the Edison Historical Feature Film, "The Battle of Bunker Hill."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VI.

CHICAGO, JULY, 1911

No. 1

THE WONDERS OF A PICTURE FACTORY.

EVEN the exhibitor who makes his living by and devotes the best part of his life to the showing of motion pictures to the public has usually a very vague conception of the way in which the pictures are made. Of course he knows in a general way that the actors must be trained in their work, that money must be spent for costumes, scenery and properties, that each scene must be rehearsed a number of times before it is taken by the camera. He may even, if he is sophisticated, be able to trace the whole course of the photoplay, from the brain of the scenario writer to the screen, without missing a detail. But he cannot know, until he has seen, the vastness of the modern picture plant—the wonders of its accumulation of properties and its provision for every possible requirement.

Our leading story this month is a description of the Selig factory in Chicago. We have selected Selig as the victim because his plant is in many respects unique, while at the same time it is typical of the bigness of the business. It is a fine example of the lengths to which those broad, big men who have made the business what it is will carry their faith and enthusiasm.

People talk, sometimes, of the ephemeral nature of the photoplay. Is there anything ephemeral about a million dollar plant, built to last forever? Who is a better judge of the stability of a business than the man who has grown up with it, and for whom it has made a fortune from nothing? Mr. Selig's faith in motion pictures might betoken either good judgment or an overcharge of optimism. But it takes more than optimism to make a fortune out of any business.

Men of the trade who have attained wealth or position are generally regarded as lucky because fate threw them into the irresistible rising tide of a phenomenal business. The Selig history shows none of the influence of "luck," however. Selig and his plant have prospered, and prospered amazingly, in spite of early hardships and possible blunders. But it was foresight, and judgment, and nerve, and enthusiasm, and above all hard work that did it. The Selig personality is ample proof of that. Those who depend on luck grow arrogant as they prosper. Those who achieve grow even kinder and more appreciative of their employes and associates as success comes. And W. N. Selig is a veritable idol of his associates. Not one of them but believes the Selig plant the greatest, the "Diamond S" pictures the finest, and W. N. himself the best, in the world.

With such assistance, or call it, rather, co-operation, with such a spirit, the Diamond S will be capable of even greater things than it have yet accomplished. Its greatest handicap, paradoxically, has been rapid growth and the constant demand for more space and faster work. There is plenty of room now that the new studio is finished. Private offices and a library are at the disposal of the

producers. The property stores yield means to materialize any idea whatsoever, no matter how bizarre or even grotesque it may be. The people of the stock are provided with every comfort and convenience. In a word, conditions are ideal for the production of perfect pictures.

Familiarity breeds contempt, and the things that are most commonplace to the Selig forces would seem strangest to the layman. Camels grazing in vacant lots, red Indians pursuing bears across a little lake, or wolves swimming after deer in the same pool of water—these are almost of everyday occurrence and indicate merely the rehearsing of some of those magnificent animal or jungle pictures for which the Diamond S has become famous. Splendid specimens of strange beasts are as common at the Selig plant as they are in any big circus.

With due regard for the immensity of the Selig property, the greatest moral to be drawn from its inspection lies in the realization that it is only one of many. Selig's product, voluminous as it is, supplies probably less than one-sixteenth of the country's demand. How vast a field are we occupied in, and how great are its future possibilities! The producer who today is amusing the pleasure-seeking public with light drama tomorrow will make the pictorial text-books of a nation's schools; while the entertainment feature, developed as literature is now developed, will have its own Rudyard Kiplings and Mark Twains. Credit and publicity for the scenario writer and the producer will inevitably improve the quality of plots and attract better talent into the field. Observant ones will notice that Selig, for one, is giving that kind of publicity in his bulletins. It is only another step to put the names on the film.

Our story of one big motion picture plant, inadequate as the description is, should serve to awaken in the exhibitor a sense of stability and permanency of his business, and in the layman a greater respect for the evening's entertainment he views so lightly.

THE SCENARIO WRITER.

FAME, in one shape or another, is the dream of almost every dabbler in literature. We say *almost*, because the rule has its exception like every other rule. Occasionally we find a writer, sometimes a successful writer, who is perfectly content to have his say and take his material reward without any of the publicity which would follow the publication of his right name. Yet in this class of exceptions we can scarcely include those more or less noted writers whose work has appeared under *nom de plume*. Mark Twain and O. Henry doubtless obtained as much fame—and enjoyed it as much, if there is any pleasure in fame—as if they had written as Samuel Clemens and Sidney Porter.

To be sure, fame, if one analyses the desire for it, is nothing more than personal publicity. But since it is

seldom achieved until it is deserved, it is to a certain extent glorified and cleansed of the dross of mere notoriety. The literary worker has never felt called upon to apologize for his ambition; on the contrary, he has regarded such desire as far more exalted than greed for wealth.

So fame, perhaps, is the first inspiration of the writer. In its hope he can do things that mere monetary reward would never move him to. Give credit to his name and he will sell you his wares at half their anonymous price—and that without any of the egotism of the publicity seeker.

The hack writer, it is true, is almost deaf to the siren voice of fame. He writes articles, stories, essays, scenarios, anything he can turn his hand to that will bring him his three or five or occasionally ten dollars a thousand words. But the hack writer is never inspired. He never does really great work. Some of our best hacks have done work that is *almost* great; but it lacks that final touch of immortality, of genius, that marks the effort of the aspirant to fame.

Makers of motion pictures, if you would have really great scenarios on which to build your photoplays, you must give personal credit to your writers. In no other way can you hope to equal on the screen the great stories of literature. You complain that contributions of the scenario writer are mediocre, or worse. What do you offer him? A few dollars—perhaps—and oblivion. Do you think the tender of ten, or fifteen, or even twenty-five dollars, will ever bring you anything worth immortalizing?

In this marvelous industry, where thousands of dollars are spent on a single film, the most short-sighted policy possible is pursued in dealing with writers. Not only are they denied that greatest of all inspirations, a name, but they are offered the most miserable of pitances.

A few days ago one of the best producers in the motion picture field, a man who has had nearly thirty years' experience in stage and photoplay directing, said emphatically that the producer was *not* entitled to the credit when a masterpiece is produced. The idea, he says, is everything. A bad producer can spoil a good idea; but without the idea the best of producers is lost. So this man, with all his years of experience, puts the whole success of the photoplay up to the scenario writer—the man who evolves the original idea.

There is an old story about an inventor and a promoter. The promoter was rubbing his hands gleefully and explaining to a friend how he had made ten thousand dollars that day through the sale of a patent. "And the syndicate that bought the patent," he said, "will realize a cool hundred thousand out of it."

"How about the inventor?" he was asked. He looked blank for a minute.

"Oh, that fellow!" he replied. "Do you know, he will clean up nearly a thousand dollars if he is lucky?"

But the scenario writer is worse off than the inventor. He sells an idea to a picture maker. The picture maker buys properties and costumes, hires actors and actresses, puts in a lot of time in rehearsals, and his expense on that picture runs perhaps to a couple of thousand dollars. He sells fifty prints and gets five thousand dollars for them. He gives the man with the idea that made the film possibly twenty dollars.

A man may write a pretty good short story and not get over twenty or twenty-five dollars for it. But when it appears in the magazine it has his name attached to it;

and editors of contemporary magazines see it and remember it if it is a good story. Readers even write to the magazine publisher and comment on the story if they like it. All that is valuable to the writer. If he can "stay"—that is, if he can continue to write good and better stuff—his price will rise, of course, and he will make a name for himself. That is the only inducement he has to write good stories at twenty-five dollars apiece.

The novelist, whether he has made a name or not, may get a royalty of ten per cent from his publishers. If the publishers sell five thousand dollars worth of the book, he gets five hundred dollars—and that is rather a small sale. Fancy a scenario writer getting a ten per cent royalty on the sale of fifty films!

It seems, perhaps, like a good deal of publicity to carry a man's name on a film that circulates through five hundred or more theaters and is seen by a hundred thousand people. But why not? It is his idea in the first place and who has a better right to the credit? Besides, a number of popular magazines have a larger circulation than one hundred thousand, and they do not hesitate to put the author's name over his story, in the table of contents, and possibly in the editorial comment.

The present market price for scenarios is little enough, to be sure. But it is not the price that we have the greatest quarrel with at present. Pay the scenario writers twenty-five dollars apiece for their ideas; but give them the publicity that is honestly due them. Let some of them achieve fame in the field if they can. Rest assured, the price of scenarios will not rise *unless the scenarios are worth it*. Present makers, some of them at least, are willing enough to give public credit to scenario writers who have already achieved fame in the literary field. Give the new writer the same chance.

Motion picture producing is surprisingly similar to magazine publishing in many ways—but most of all in the source of its material. Even with the advantage of publicity for the writer, editors of popular fiction complain that they cannot get enough good stories. One big publisher finds that out of five thousand story manuscripts submitted every month possibly fifty are worth keeping. That amounts to one per cent. Can we wonder that the picture producers get only mediocre stuff? The marvel is that they can find so much that is really good. One cannot but speculate on the kind of material they would get if they gave the budding scenario writers a chance at fame and fortune.

Doubtless the successful maker of photoplays dislikes to admit that the scenario, or its plot, is so all important. But accept the assurance of those who are somewhat familiar with the psychology that governs the writer: *There will be no truly great photoplays until the author is given proper recognition and encouragement.*

LESSONS FROM LYMAN HOWE.

EVERYBODY knows Lyman Howe's shows. He has no difficulty in filling his house wherever he is. He charges from twenty-five cents to a dollar or more for a seat; gives a two-hour program of motion pictures, with no music but piano, and no songs, no vaudeville; and in big cities he changes his films but once a week. How does he get away with it?

Now Howe's pictures are not different from any other exhibitor's pictures. We do not mean that his pictures are identical with other exhibitions of a similar nature, for Howe takes a few pictures himself, that are, therefore, exclusive. But we do mean that any exhibitor

of ordinary discretion can select a program of motion pictures fully equal to, if not the same as, that of Mr. Howe. In fact, many of them do show programs as good, and in addition have musical attractions far more pretentious than Howe's piano—although Howe's pianist, it must be conceded, is an adept at playing the pictures.

Why can Howe get a dollar where you get ten cents, or only five? If it isn't the pictures and isn't the music, what is it?

There are probably several factors, all more or less psychological, responsible for the condition. In the first place Howe continues to throw an atmosphere of mystery about his show. He convinces the public that his pictures are different and more wonderful. His advertising and press notices all subtly convey that impression. He gives the public the privilege of seeing his collection of films.

Howe's projection is better than the average—for the average is low. It is no better, however, than that of many first class ten cent houses. As a rule, he projects a bigger picture, because he uses bigger theaters and hangs his screen clear across the stage. The large magnification dims the picture a little, and so during projection his house is darker than most picture theaters are. Then, too, he uses an ordinary cloth screen, whose translucent properties are necessary because the sound effect man stands behind the screen and takes his cues from its rear surface.

Having a scale of prices, Howe can reserve his seats. This system always adds prestige to a show of any kind. It allows the patron to buy his tickets at his leisure, and to enter with his family or his guests in unruffled dignity. In this frame of mind, he unconsciously invests the show itself with dignity and importance. The numerous attendants and ushers—made possible, of course, by the increased revenue—also add a tone of refinement and luxury. It is noteworthy that the better class of permanent picture theaters in England operate on this principle, and are thereby enabled to charge higher prices than we are accustomed to here.

We have always argued against vaudeville in the picture theater. Our reason was, not that good vaudeville is not interesting and worthy, but that the picture theaters cannot afford good vaudeville, and the poor variety is worse than nothing. But, if it is really good, most people enjoy it. Now Lyman Howe shows no vaudeville. But he does arrange to get the merry atmosphere of good vaudeville into his show, solely by the use of efficient sound effects.

A good many exhibitors use sound effects with their films. But few indeed—so very few, that we have never witnessed any—use effects as Howe uses them. With him they are half the show. He is not contented with the sounds of trotting horses, and crashing crockery, and running water. His effect men actually *talk* the pictures. He doesn't lecture his scenics; but if they show, for example, an Italian view, the boatmen on the river shout in Italian or sing a boating song. Every little detail has a sentence of its own. His lions roar, his women scream, his machinery has its appropriate hum or rattle, even the policeman in a London scenic has a word to say. In short, he makes his pictures, however ordinary they may be in themselves, *live, real and entertaining*. Lyman Howe's sound effects are so big a factor in his success that we question if he could make good without them.

Any exhibitor can make as complete use of effects as does Howe; but he will need Howe's ingenuity in devising and applying them. Effects are not merely a lucky thought with Howe; they show a full appreciation

of their value on his part, and a painstaking and exhaustive study of their possibilities, as well as a lot of experimenting.

He also shows applied ingenuity in some of his "novelties," but it is of a kind that every exhibitor should be able to equal. His "Runaway Train," for example, is a travel film taken from a railway train traveling through the Alps. His projecting machine is so geared that it may be speeded up until the train (on which the spectator is supposed to be traveling) appears to be running down grades and around corners at a frightful speed. Then, at last, it hurls itself down a steep grade, straight at an obstruction on the track. There is a flash of blinding white light on the screen (from the spot-light) the effect man fires a pistol—and the show is over. Simple, but very effective.

We have asserted before, and we say again, any exhibitor with enough nerve and average brains could operate a picture theater in any large city, with an admission price of twenty-five cents to a dollar, and fill his house every performance. When will somebody start the new order of things?

MORAL TEACHING BY FILMS

The moving picture, if rightly used and if handled by the right sort of people, can be made an educational instrument of great service and a source of wholesome, uplifting recreation.

Edison is quoted as believing that "geography will be taught by moving pictures as soon as machines and films become inexpensive enough." Mary B. O'Reilly, a Boston school teacher, is reported to have declared that "if we put moving pictures into the schools the truant would be a rare thing. The young will learn more with their eyes in ten minutes than in a week with their ears."

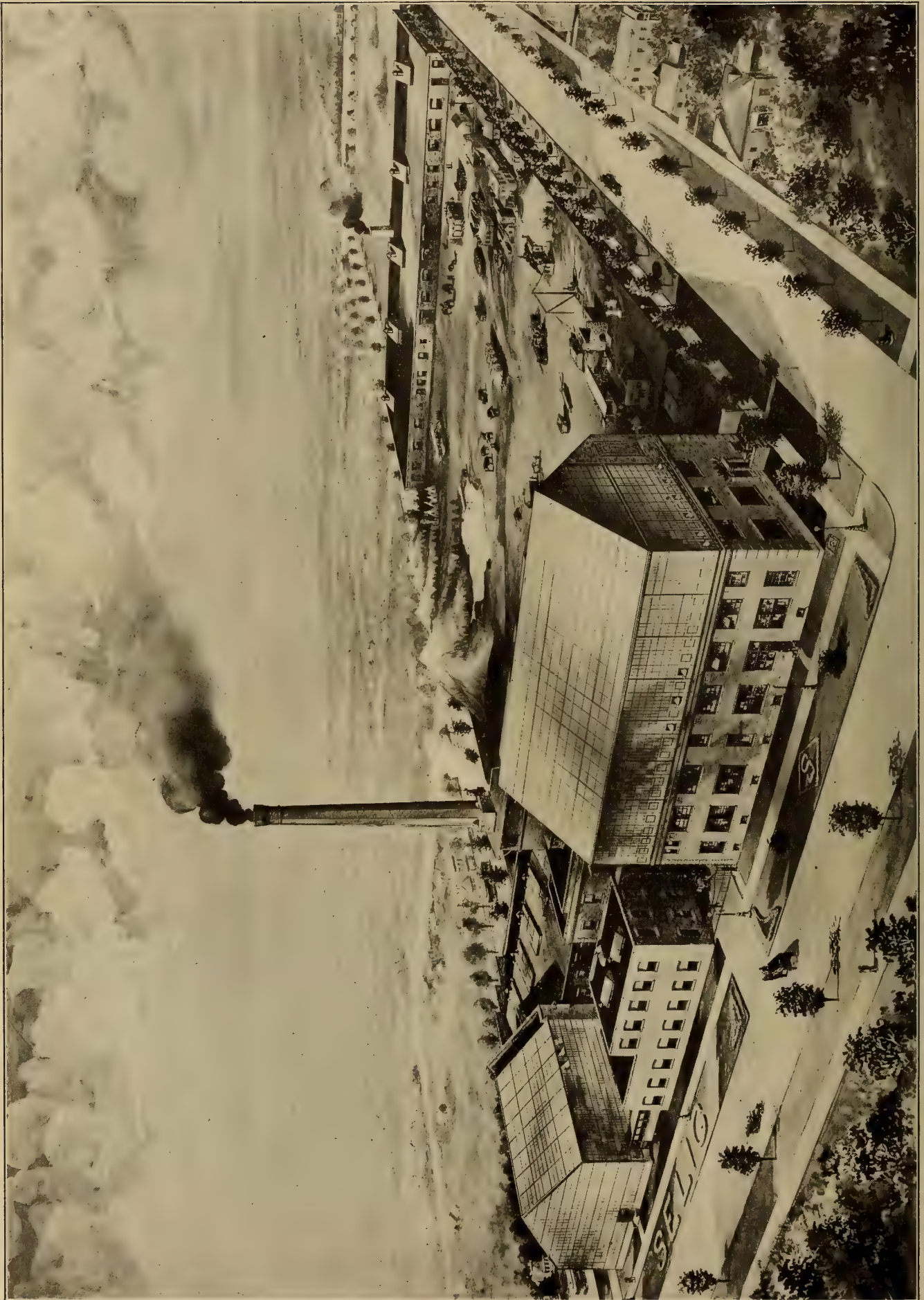
The eye gate opens almost a royal road to learning. All students, whether children or grown-ups, learn more readily and easily when interested and pleased than when attention has to be compelled. Delight in a task lends wings to the worker. A series of pictures of beautiful scenes in foreign lands, of famous buildings and of the striking costumes of strange peoples would vitalize the study of geography.

The case is the same with some of the work of the churches. The life of Christ, for example, has been presented at Chicago in a series of moving pictures exhibited at a public place of entertainment and the effect on the audiences was inspiring and uplifting. Other personages and occurrences of scripture are capable of use by the churches for the same purposes. Why not make a good use of the moving picture, as some ministers have already done, to give sane and sanctified recreation instead of stopping with negative denunciation of the abuse?—*Spokane Spokesman-Review*.

CLEVELAND IN FILMS

Motion views of Cleveland, Ohio, taken by Lyman Howe's representatives were recently shown in that city.

This is the first time that motion pictures of scenes in and about Cleveland have been made. A delegation from the Chamber of Commerce and a number of city officials attended the first showing. Among some of the things shown are coal and ore ships loading in the harbor, an automobile ride up Euclid avenue at midday, scenes in the parks, the Rocky river concrete bridge and traffic at the Public square.



General View of the Big Selig Plant at Western, Byron and Claremont Avenues, Chicago.

Wonders of the "Diamond-S" Plant

By Eugene Dengler

IF you take the Irving Park boulevard car in Chicago and travel toward Western avenue you will presently see, a little ways off to the south, a group of buildings, chimneys, and various queer-looking structures, scattered over several acres of ground, and all surrounded by a high board fence. The tallest and most commanding member of the group is a building some four or five stories high, with a peaked roof, all of glass, looking like some large and lofty greenhouse. You immediately wonder what they are raising up there, and your curiosity is more augmented than satisfied when somebody replies that they are "raising" motion pictures—that this whole fence-enclosed domain is a motion picture plant. Then you notice somewhere the sign "Selig Polyscope Company"—it is emblazoned in several places—and you realize that

desks, some for clerks and some for bosses; and the regulation drinking stand with its inverted jar of filtered water. So far the place looks like any busy industrial establishment.

Not until you mount to the second story do you begin to breath the atmosphere of stage-life and theatricalism. The whole second floor is given over to the producers, actors and camera men. Each of the producers, Otis Turner, Joseph Golden and William V. Mong, has a private office, and there is a library for their use in common. Here they plan and write their scenarios, each producing at least one a week, and sometimes two. These men are skilled by long experience in their line of work, having graduated from service on the legitimate stage. Otis Turner, a veteran of stage directing, served twenty-



Comparative View of the New and Old Studios.

this is the home and breeding ground of Selig photoplays. Then you understand a thing that has puzzled you all the time—those queer low structures just raising their heads above the fence, which from one angle look like the tops of mountains, castles, towers, and houses, and from another just plain piles of canvas and lath. You realize that these are open air settings for film plays. Of course you want to go right in and look around.

You enter by the main office, which is on the first floor of the large building with the glass roof—the studio; it is a spacious, airy, tastefully decorated room where the administrative ends of the business are brought to a center. Mr. Selig's private office is off to the left, and in this outer room sit several of his lieutenants. There is a private branch exchange telephone switchboard near the door; an elaborate time-clock system with pockets for four hundred employes against one wall; various

five years with Savage, Jacob Litt and Frohman prior to his connection with Selig. Kindly, genial, and unassuming when off duty, Mr. Turner is in action a whirlwind commander—a veritable Napoleon in handling difficult scenes and large groups of actors. His attention seems to be everywhere at once, commanding, urging, suggesting, coaxing, cajoling—a human embodiment of omniscience and omnipresence. Such films as "The Two Orphans," "Rose of Old St. Augustine," "Back to the Primitive," "Captain Kate," and those wonderful Boer war dramas taken at Willow Springs, Ill., where 250 actors under military discipline performed before the camera, are Otis Turner's special province. A conversation with Mr. Turner when he dips into the stores of his comprehensive experience is an education. He is a firm believer in the uplift of the business, and bases large hopes on the rapid advancement of the past two or three



Front of the Selig Western Factory.

years. Like all the progressive producers, he is crying for new and better ideas, and believes that publicly crediting film plays to their authors will result in better scenarios. The Selig company, by the way, will soon inaugurate this practice.

Joseph Golden, like Otis Turner, is a stage director with many years of experience behind him. His first training was gained with Dion Boucicault over twenty years ago. Later with Charles Frohman and other leading managers his skill grew to maturity. An author, an actor, a playwright, Mr. Golden has drunk deep at all the wells of culture that go to supply the mental resources of the perfect producer. He is one of the most prolific writers of scenarios in the motion-picture business, generally producing film plays of his own authorship. Mr. Golden has an abiding faith in the artistic and educational possibilities of the motion-picture business, and his policy is one of "uplift" at all times.

William V. Mong is a recent addition to the Selig producing staff. His ability may be judged by a picture, entitled "The Way of the Eskimo," soon to be released by Selig. It is a remarkable picture laid in the land of eternal ice, the majority of the actors being Eskimos. There is a dramatic plot, but the chief interest will undoubtedly lie in the many strange customs and ceremonies bound up with the life portrayed. The film reflects great credit upon Mr. Mong's directing ability.

The Selig producers receive many scenarios from outside sources. They have used adaptations of Henry K. Webster, Frank L. Baum, C. E. Nixon, Rex Beach and Elbert Hubbard stories, as well as good stories from unknown writers. Manuscripts that contain the germ of a good picture play are accepted and paid for. Then they are whipped into shape for production before the camera by one of the Selig producers.

Few troupes of actors in this country are accorded as many comforts as the Selig stock company. Commodious individual dressing rooms, shower baths, a large green room, smoking and card room for the men, a sitting

room for the ladies, are some of the things provided. In fact, the actors' quarters have much the atmosphere of a club. For the supernumeraries, who are sometimes employed by the score, there are large sanitary dressing rooms, offering all the modern conveniences.

Adjoining the actors' quarters is the wardrobe room where the components of 7,000 costumes are kept in stock. The catalogue of this immense aggregation of wearing apparel reads like a table of history, for there is no period or clime whose costume lacks representation. Every style of costume, from the fig-leaf to the hobble-skirt, can be brought forth at a moment's notice. A large assortment of wigs is also included.

On the third floor is the studio proper, an enormous room, 179 by 80 feet, whose solid glass walls and roof rise two and a half stories above the floor. Needless to say the light of day flows in here unimpeded. One would expect the place to be a very hot hot-house, but such is not the case. One finds instead that the atmosphere is remarkably fresh and cool. This is due to the fact that filtered and refrigerated air is forced up from the basement through large ventilating funnels such as are seen on ships. On the sultriest day one will find the enormous room airy and refreshing.

A feature of the studio is a large elevator with platform dimensions of approximately 10 by 20 feet, which is used to hoist heavy properties and scenery painted in another part of the plant. It is a monster elevator, looking large enough to carry a house; but it is dwarfed to a moderate perspective by the proportions of the gigantic room in one corner of which it finds a place.

Frequently three scenes are in more or less simultaneous operation on the floor of the studio, but this by no means exhausts the space. There is room, one would estimate, for six or eight settings. The interior work is done mainly in the studio, and the exterior work out in the yard, whither we will now repair.

The yard is the most fascinating part of the Selig

plant. Here in a large area covering two or three acres the exterior settings are built and set in place. You will see castles, log cabins, bridges, waterfalls, mountains, block houses, palisades, stores, saloons, cottages, and what not, all scattered about the yard, hit or miss, but all facing the southern sun, ready to serve as backgrounds for whatever dramas may be in making at the time. In walking about this open-air curiosity shop you are apt to run onto an ancient sea-going hack, a warlike cannon, an aeroplane, an Indian tepee, a camel, an elephant, a jackass, a flock of geese—almost anything, in fact. You touch elbows with an Indian actor clad in war paint, a Western bad man, an African hunter, a Tennessee feudist, a cowboy girl, a country lass, and many other types of American or foreign humanity. Some of them are formidable personages indeed, but only under the eye of the camera. Engage them in conversation and you will find that their cordial affability belies their make-up.

In the yard is a large artificial pool of some 60,000 gallons capacity. About this pool many beautiful scenes are set, and many spectacular actions take place. The pool forms the setting of several of Selig's remarkable animal pictures. It is here where the wolves swim in pursuit of the deer, and where the intrepid Indian hunter dives after the swimming bear. When you see these scenes on the film you will swear that nothing but nature could have produced them.

A list of actors in the Selig stock companies is here appended. The list does not pretend to be complete, but enough are given to indicate the magnitude of the acting forces:

Count Alberti
Sydney Ayres
Eugenie Besserer
True Boardman
Hobart Bosworth
Thomas Carrigan
Frank Clark
Charles Clary
Nicholas Cogley
George Cox
Elaine Davis
Anna Dodge
Tom Duncan
Virginia Eames
Bessie Eyton
Frank Garcia
Winnifred Greenwood
Betty Harte
George Hernandez
Fred Huntley
Adrienne Kroell

Lillian Leighton
Baby Lillian
James L. McGee
Tom Mix
J. A. Philbrook
Leo Pierson
Herbert Rawlinson
Frank Richardson
Rex de Rosselli
Thomas Santschi
Iva Sheppard
Marshall Steadman
Myrtle Steadman
Olive Stokes
W. H. Stowell
Otis B. Thayer
Stan Twist
Roy Watson
Frank Weed
Kathlyn Williams

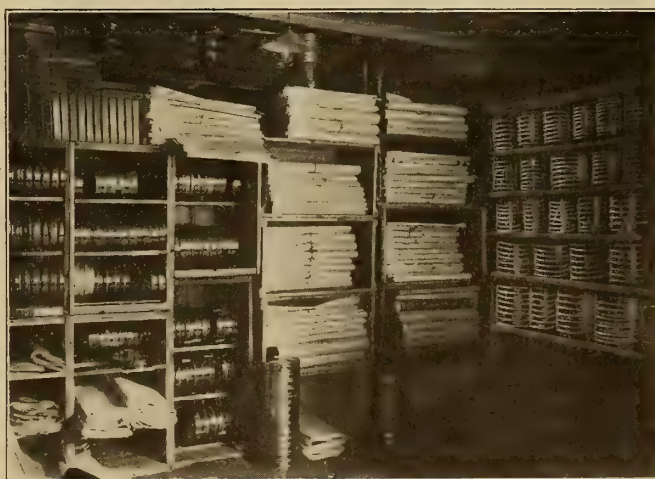
In this list many film favorites will be noted. There is Kathlyn Williams, the beautiful and fearless actress who has won much popularity with Selig films in the past and is destined to win even more through her participation in a series of spectacular jungle pictures which Selig is about to release. Miss Williams says "In this work it is early to bed and early to rise and we certainly are healthier, wealthier and wiser. The work is absolutely fascinating; there is change all the time. Each picture means a new character, and each character is created by one's self. No following in the footsteps of the actor or actress who created the part. If you have the right conception of the part, the producer is only too glad to give your imagination full sway; but woe unto him who thinks he knows it all! One's first picture will take more egotism out of one than all the critics; the actor sees himself as others see him and is quite willing to acknowledge that the producer knows what he is talking about and knows what he wants. The opportunity to improve one's self is limitless? What more can you want than to see yourself act? Then the different characters one portrays! There are characters I have always wanted to try. I could be in stock for years and never have the opportunity to play but one line. In motion pictures one tries them all."

Miss Williams' enthusiasm for the motion picture work is echoed by seemingly all the actors at the Selig plant. Comparing them with their confreres who stick to the "legit" one agrees with Miss Williams that they are "healthier, wealthier and wiser."

Hobart Bosworth, the well-known leading man of the Western stock company, was born in Marietta, Ohio, which, to quote him, was his misfortune and not his fault. He proceeded to remedy this ten years later by running away to sea. He sailed in the American merchant service for three years, coming ashore in San Francisco, where he boxed and wrestled for a living, and had six months on a ranch in Lower California. He made his first appearance on the stage with the celebrated McKee Rankin stock company in 1885. After the usual diversified experiences of young actors, which included a trip through Mexico with Herman the Great, and several "strandings" of a more or less tragic nature, he became a member of Augustin Daly's company, and remained with that great manager for ten years. Upon the expiration of this long sentence he emerged as a leading man for Julia Marlowe, afterwards playing stock leads in St. Louis and Cincinnati. In 1900 his health broke down



Interior of Selig's London Office.



Stock Room in the London Branch.

and for many years it proved a constant menace, although at different times he played leads with Amelia Bingham, Henrietta Crosman, and was featured by Mrs. Fiske in the initial New York production of "Martha of the Lowlands," and finished the season with Mrs. Fiske, playing Judas, in "Mary of Magdala," Lovborg, Alec D'Urberville, and other leading parts of her repertoire. This season proved too hard, and at its expiration he spent two years in Arizona trying to recuperate, which he seems to have accomplished most thoroughly. In 1907, after a few weeks of special work as leading man, he joined the Belasco stock company in Los Angeles, and remained there until the theater changed hands, acting occasionally. In the spring of 1910 he acted in a special picture for Mr. Boggs, manager of the Western branch of the Selig company, and realizing that the outdoor work of the moving picture was the one method open to him, for reconciling his theatrical knowledge with the necessities of his regimen, he became a regular member of the company, and as the months have rolled on he has found it so fascinating and beneficial to his health, that he is now thoroughly wedded to it. His old athletic life of boxing, wrestling, fencing, riding, sailing, swimming,

sister in "The Two Orphans" her work is characterized by wonderful sweetness and pathos. Her assumption of the leading role in "The Tale of a Soldier's Ring" is most moving and poetic. Any role taken by Miss Greenwood is enhanced on the pictorial side by her great personal beauty. When asked for a few details regarding her stage career, Miss Greenwood replied as follows:

"I was born in Geneseo, N. Y., a very picturesque little place situated in the Geneseo valley. What year, did you say? Oh, I don't mind telling you. It will be a few years yet before I hesitate on that point. I was born on the morning of January 1st, 1885. My parents were non-professionals, and for that matter, I am the first to initiate the theatrical profession into our family. My first appearance, also my first part on any stage, occurred when I was the age of three years, as little "Leah" in the play of "Leah, the Forsaken." It was in the little town of Towanda, Pa., that I made my wonderful debut, my father allowing me to be the substitute of the little company girl, who was ill. A great many times after that I substituted (to use my mother's expression) with traveling companies who needed the services of a child. I just loved the theater. I thought all the people, the lights, the scenery, the acting, was so beautiful, and I am of the same opinion still. I think acting from an artistic standpoint is wonderful. Oh, of course, not all acting, just the good. I would go to a show, and just yearn to "belong," never dreaming I would be a part of the world I love so dearly. I was sent to boarding school at the age of eight years, having had two years' previous schooling in a private kindergarten at home. Well, as soon as I was able, I started out in vaudeville, my mother traveling with me. Yes, my mother traveled with me until she died. My education did not lack much; my mother being a college graduate, she continued with my education. I remained in vaudeville three years, then drifted into musical comedy. Then I tried dramatic work and I liked that best. I have been in stock eight years, playing in a few of the principal cities of the United States and Canada.

"How long have I been playing leading business? About six years. No, that is not long. Oh, but I worked so hard and studiously to attain that which seemed to me once such a great height!"

"How do I like the motion-picture work? Immensely! Of course, I have had very little experience as yet, but from my limited knowledge, the moving picture artist has as large a scope as any in the theatrical field to improve himself or herself, and also to "uplift" the profession, which the majority of us are anxious to do. I predict a grand, glorious future for the moving picture world and in time it will be universally recognized as belonging to the 'legitimate.'"

A popular member of the western company is Miss Betty Harte. She will be remembered for her work in an innumerable series of pictures in which she took the part of a boy—not a girly boy, but a real boy. Endowed by nature with a slender form, lithe limbs, a boyish face and frank, unabashed manner, she is well equipped for such roles and plays them with great spirit. Dressed as cowboy girl or society heroine, she is equally good—a versatile actress indeed. She now claims California as her home, but was born and reared in Pennsylvania. Her first notion of acting was acquired in private theatricals in which she always took a prominent part. After graduating from a Quaker boarding school she took a course in stenography and for a short time played the type-



Elephant Scene from "Lost in the Jungle."

canoeing and hunting in the snows of the Canadian woods have fitted him to rather an unusual degree for the somewhat strenuous work of the moving-picture actor, and gives him a larger range of subjects than usually obtains.

In addition to portraying leading roles with the Selig company, Mr. Bosworth has written and produced many splendid film productions. Notable among these may be mentioned "The Curse of the Redman," "The Medallion," "The Bargemen of Holland," "Ramona's Father," and "The Code of Honor." During the past few weeks Mr. Bosworth has been engaged in producing mountain stories dealing with the early days of California, using the great Yosemite Valley, clad in its gorgeous winter coat of snow, for the backgrounds.

A recent addition to the Selig eastern stock company is Miss Winnifred Greenwood, a beautiful and charming actress of great talent whose popularity is destined to be unbounded, if the prophecies of those familiar with her recent work may be listened to. The public itself will judge of Miss Greenwood's ability as demonstrated in "The Two Orphans" and "The Tale of a Soldier's Ring," films soon to be released. As the blind



Myrtle Steadman.
Frank Weed.

Kathlyn Williams.
Tom J. Carigan.

William C. Duncan.
Will Stowell.

Charles Clary.
Winnifred Greenwood.

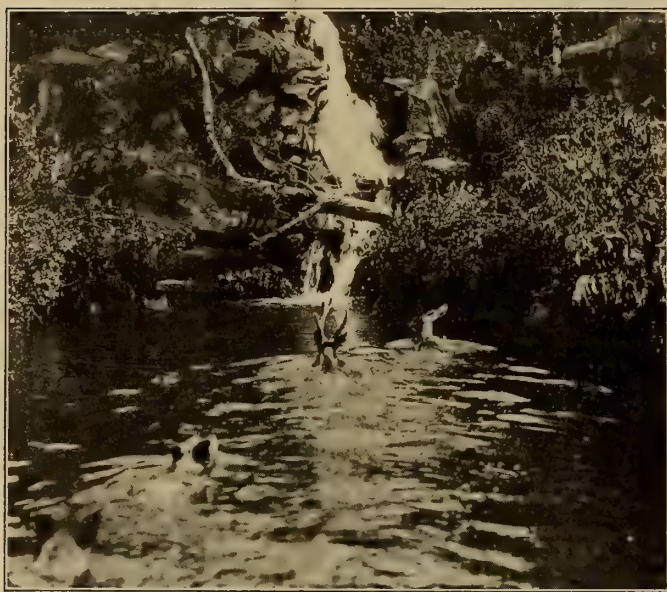
Otis B. Thayer
Adrienne Kroell.

Some Players in Selig's Eastern Stock Company.

writer in an office, but this did not appeal. A desire to earn more money, coupled with her ambition to shine behind the footlights, caused her to resign her office position and seek the stage door. She found it at the Girard Avenue Theater in Philadelphia and remained in stock in that city for almost three years. Then a season in vaudeville on the Keith and Proctor circuit ended her stage life in the east. The health of her mother necessitated a change, and they decided to go to California. Her first coast experience was with May Mannery, playing the artist's model in "The Devil." At the close of that season she determined to have a company of her own, and they started out with two plays. Towns were well billed and her hopes were high, but on the second night the leading man "broke up the show" by becoming intoxicated, and she closed the next day, a short and sorry experience, as her own manager. Then Los Angeles and moving pictures. She secured an engagement with the Selig company in August, 1909, and with playing ingenue

home and I fell a willing victim, and have indeed been very happy in my decision. Two years have now passed and only pleasant memories are recorded with my experience." Mr. Clary's popularity is attested by the voluminous number of messages he receives from admirers among the fair sex.

Surely one of the most adventurous careers which ever found its way into the motion picture profession is that experienced by Miss Eugenie Besserer, one of the leading women of the Selig western company. Miss Besserer was born in Paris, France, but early taken to Ottawa, Canada, where at a tender age she was left an orphan and placed in a convent. Irked by the convent restraint, she ran away when only twelve years old. She found herself in the Grand Central Station, New York, with but twenty-five cents in her purse. A street-car conductor assisted her in locating a former governess, whose name only she remembered. Through her she discovered an uncle, at whose home she took up her abode. When fourteen years old Miss Besserer took fencing from Prof. Senac, the world's champion, and became wonderfully proficient. For several years she enjoyed the woman's championship, and many a lively bout she had with Alexander Salvini. Her first theatrical experience was with McKee Rankin and Nance O'Neil. Then followed engagements with Wilton Lackaye, Frank Keeman, a season with the Pike Stock of Cincinnati. She also played opposite Henry J. Kolker for a season. Leaving the stage she returned to fencing and was instructor at Madame Thurber's and the Berkeley Lyceum, Alice Roosevelt being one of her pupils. After four years of teaching Miss Besserer returned to the stage, playing emotional parts, and it was not long before her ability was recognized and she was selected to accompany Margaret Anglin as understudy on her Australian tour. At eighteen she had written a successful play in which she was starred. She also wrote the fencing playlet "An Accident." The illness of her sister took her to Los Angeles, where she became acquainted with the moving picture business, and desiring to remain on the coast, she decided to try her luck in pictures. She is delighted with the work and expects to remain in it indefinitely. Miss Besserer is especially adapted to the work, as she rides and swims as well as fences.



Wolves Chasing Deer in the Selig Pond.

and many leads she has been a busy lady ever since and likes the work immensely.

Charles Clary, leading man of the eastern stock company, takes pride in claiming Illinois as his home, having been born in the quiet little village of Charleston. Stage ambitions filled him at an early age, and his first experience was gained in amateur theatricals. "In those days," says Mr. Clary, "my ambitions were to be able to blow the living daylights out of a horn, and wear a red uniform with brass buttons and kick up all the dust from Charleston depot to the town 'opery house.' Of course, I *would* have perhaps considered an engagement with Bernhardt, Nat Goodwin, or Lew Dockstader. Finally luck favored me, and I was taken on by the Burbank stock company in Los Angeles, and later in Portland, Seattle, and Spokane. Then the call of the road seized me with a rheumatic trip, and I found my pay envelope read 'from "The Road to Yesterday" company.' Later 'Glorious Betsy' claimed my attention. Then I became leading man for Mrs. Leslie Carter. During the summer vacation that followed I paid a visit to some friends who were in the Selig company. At once the 'canned drama' appealed to me like getting money from

While on the subject of Selig actors, mention certainly must be given to the troupe of animal actors which form one of the most interesting features of the entire establishment. There are 12 lions, 9 cub lions, 1 elephant, 3 camels, 10 leopards, 7 leopard cubs, 5 pumas, 1 monkey, 3 bears, 2 deer, 10 eskimo dogs, 8 grey wolves, not to mention mules, geese, dogs, horses, etc. This menagerie gives the Selig plant a distinct character among the places of its kind, and has enabled it to lead all others in the production of animal stories, or what might be termed the drama of the jungle. Lions growling in the path of a heroine alone in the wilderness, a blood-thirsty leopard leaping upon the prostrate form of the same heroine, a battle royal between two leopards and a lioness, the tracking of two deer by a pack of hungry wolves—these are some of the elements that are interwoven into picture dramas throbbing with life and human interest. The plays of this character already released by the Selig company ("Back to the Primitive" will be remembered as one of them) are but forerunners of many more which were staged in the Florida jungle last winter, and others which are now in process of making at the Chicago plant. Will they make a hit, these pictures?



Betty Harte.
Paul W. Santschi.

Hobart Bosworth.
George Hernandez.

Iva Shepard.
Frank Richardson.

Eugenie Besseler.
Al Ernest Garcia.

Anna Dodge.
Herbert Rawlinson.

Some Players in Selig's Western Stock Company.

They undoubtedly will, for they combine sensation and novelty in the highest degree, two qualities for which the public has always shown a liking. They recall those animal games and contests which in days of old roused the Roman populace to a delirious pitch of excitement.

How the animal plays were secured makes a thrilling story by itself. Under the direction of the Selig producers, the Selig menagerie was taken to Florida with



One of the Selig Actors Caught by Surprise.

the stock company last winter and the pictures made there in the open jungle. One of these plays on which patient days were spent is called "Lost in the Jungle."

In keeping with the progress shown in his work with animals, Mr. Selig has sent men to seek material in the tropics and in the far north. The land of the Eskimo has been invaded by Selig camera men, and now real Eskimo dramas, played by real Eskimos in native ice wastes, can be seen. "The Way of the Eskimo," released July 17, is one of them. A valuable polar bear is slain in one of these far north plays and an Eskimo is seen killing the wary walrus by his primitive methods.

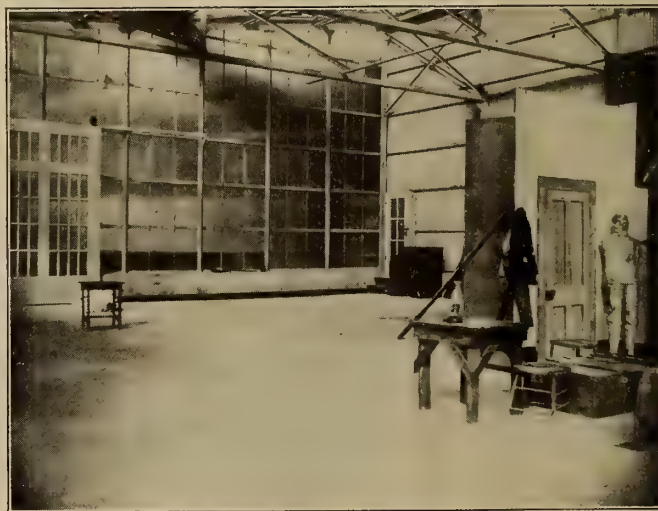
A drama now in making shows the pursuit of a bear by a single Indian who is armed only with a knife. The bear takes to the water and the Indian jumps in after him. The scene, which appears to be laid at the foot of a dashing waterfall in the depth of the forest, was really set in the pool outside the studio, and though artificial enough to an onlooker who was present at the rehearsal, proves to be marvelously realistic on the film. The action was both difficult and dangerous, demanding the most patient and arduous rehearsing with the bear, and great bravery on the part of the actor who leaped into the tank with him. After putting the bear through his paces again and again, the beast growing each time more sullen, a dress rehearsal was called with the actor participating. Doubtless the actor's heart beat high before making that first leap into the water, for there was danger of the bear turning upon him. As the bear was swimming directly toward the camera man there was danger for him, too. But all did their parts staunchly, even the bear, and the first effort went off fairly well. After more coaching and prompting and finishing touches the scene was tried again, and this time proved satisfactory. All the "innocent spectators," of whom there were several, began to breathe easy again, feeling that the feat had been finally

achieved. But not so, for it is a rule at the Selig plant to take all "big" scenes three times, thereby insuring against possible defect and also giving a choice of action. The Selig standard of perfection demands this. So the whole difficult performance was repeated twice again. Happily the bear, though manifestly unwilling and a trifle peevish, kept his temper to the end and refrained from snapping his collaborator in the pool, or grabbing somebody in a too eager embrace. The thought had been in everybody's mind, however, that he might. For let it not be supposed that these wild beasts have lost their natural fierceness under the softening influence of captivity. Less than ten days ago one of the Selig bears killed his cage-mate and own brother in the stillness of the night. Professional jealousy is said to have been the cause. It is possibly this element of danger in associating with the animals that adds zest to the occupation of Selig actors. Instead of fearing the animal films they seem to enjoy them.

From a good sized building at the rear of the yard comes the whirr and hum of busy machinery. This is Selig's experimental department and machine shop. It is surprising to learn that here is maintained constantly at work a force of expert engineers, draftsmen and mechanics, always devising improvements in apparatus and methods, or inventing labor saving systems. This is one of the unique features of the Diamond S plant, and has proven to be worth many times its cost.

The general offices at 20 East Randolph street are interesting in themselves. Besides the usual business transacted at such places, there is maintained a projecting room where are entertained those exhibitors who are ambitious to see the films before they book them, as well as the Chicago police censors and the exchange men. Not only are Selig films shown here, but by a curiously fraternal arrangement the productions of two of his competitors are also exhibited.

It may be interesting to follow the course of a motion picture subject through the great Selig mill, from its



A Corner of the Los Angeles Studio.

entrance in scenario form by way of the United States mail to its distribution in tin boxes to the theaters of the whole world. Hundreds of scenarios are received, most of which are unavailable for some reason or other, just as is the case with the literary contributions to popular magazines. But all of them must be read by the scenario editor and his staff. Those that cannot be used are re-

turned to their writers with explanations of their deficiencies. The few available ones are then sent to the main offices, where they are filed away to await their time of production, their authors being paid at once.

When the time comes for using one of the scripts it is assigned a number, which becomes the number of that film throughout its operations. The producer then makes his notes and devises in his mind the "business" of the various scenes. Then must be considered, in their order, locations, properties, costumes, scenery and casts. Each of these items is taken care of by the head of its depart-

mented, the next step is to fit them together, selecting the best negative of each scene. The film negative is then projected under the rigid scrutinizing of Mr. Selig, Mr. Nash and other officials of the plant. Here it is that minute flaws of detail, business or photography are detected, and the offending scenes must be taken over again.

But ultimately there is secured a practically perfect negative. The unused secondary negatives of the various scenes are filed in a fireproof vault, to be available in case of emergency. The service negative is taken to the



A Group of Factory Employees at the Chicago Plant.

ment and his assistant, in consultation at all times with the producer.

At last everything is ready for the camera. The cast has been arranged, the scenery built and painted, the special properties and costumes bought and fitted. But before a picture is taken each scene must be rehearsed, not once, but many times, until each actor grasps the spirit of the play perfectly. These rehearsals, too, have the advantage of suggesting to the producer those little changes of business or costume that make for perfection of detail. Finally the perfected scenes are filmed, two, three, even four separate negatives being made of each.

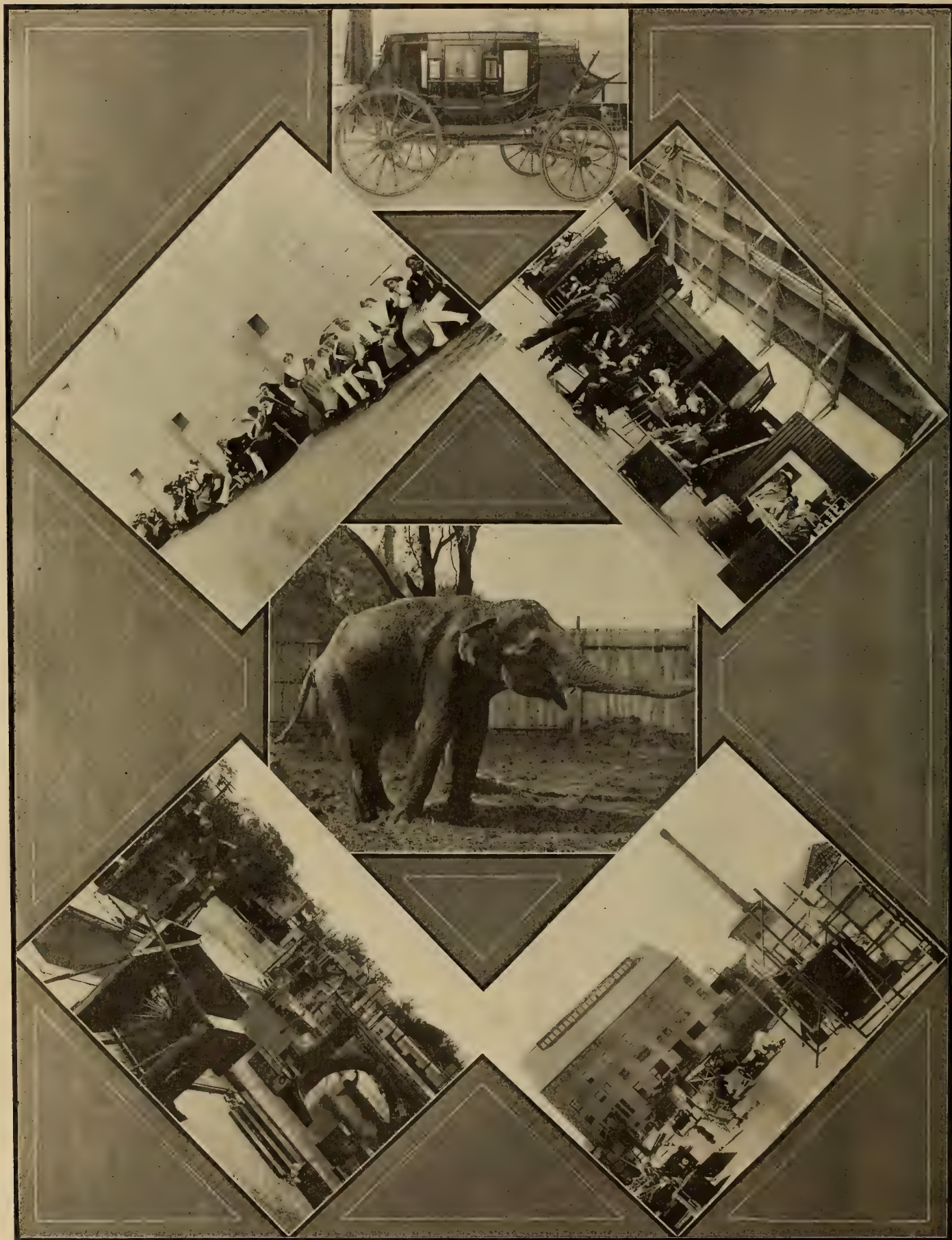
The negatives of all the scenes of a film being com-

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positive process rooms, where many prints are taken from it on rapid automatic printing machines tended by deft-fingered girls, all working by the dim light of ruby lanterns. We have neglected to mention how the raw film stock is obtained from the Eastman Kodak Company at Rochester, N. Y., how it is perforated by special little die punches working in the dark, and comes out ready for the camera and the printing machine. Suffice it to say that the finished prints, after inspection, are boxed ready to deliver to the waiting film exchanges—who, in turn, rent them to the theaters, where they are shown to literally millions of delighted pleasure seekers.

It must not be forgotten that the Selig Pacific coast



Waiting for Their Cues.
Looking Across the Yard.

"Old Hickory," the \$2,000 Coach.
"Toddles," the Biggest Actor.

Working Three Sets in the Studio.
The Studio, Viewed from the Yard.

branch, situated at Edendale, Cal., is almost as large as the home plant itself. Beautiful grounds and buildings covering several acres are devoted to the taking, developing and printing of films. Two stock companies and two producers are in active operation here all the time. It is an entirely independent organization under the management of Francis Boggs, who acknowledges no master but Mr. Selig himself. Between the two plants an average of five reels per week is produced. Aside from the land directly owned and occupied by the western organization, there are many localities over which Selig owns the exclusive right to take pictures. Practically all the old picturesque Spanish missions in California are so leased by Selig. One will look in vain for them in other films. The fire department of Los Angeles has granted Selig a similar exclusive concession. Part of the western stock company is generally traveling, seeking out picturesque backgrounds for drama. Mr. Bosworth's recent excursion to Yosemite valley with a company of players under his command has been productive of several films of exceptional pictorial merit.

Edendale, where the Selig California plant is located is a very beautiful suburb of Los Angeles. It is the motion picture center of the Pacific Coast, for there are several other studios there besides Selig's. With clear air and sunshine three hundred days out of the year, conditions are ideal for perfect picture making. The scenic advantages of the location, too, are unique. From "Selig Heights"—an extensive piece of property leased by the year for the Diamond S—can be seen the Pacific Ocean, twenty-two miles to the west, and the broad panorama of Southern California, with its fruit and stock ranches, its snowcapped mountains and its tropical vegetation, to the east, north and south. Within a short distance of Edendale may be found every known variety of national scenery, seemingly arranged by a master producer expressly for the motion picture camera. Within the limits of Selig Heights itself are all the woods, valleys, lakes, rivers, and ruined edifices that could be used in an ordinary picture.

In this enchanted land Director Boggs spends his time devising and producing those startling and spectacular Selig westerns which have excited so much comment. Just now, for example, he has taken his company to the Santa Cruz Islands, where they will camp and "rough it" for a time. They are equipped with a remarkable fleet of boats of all kinds, from a little motor boat to a two masted schooner, and we may look for some interesting marine pictures in the course of time. This kind of work may be called Mr. Bogg's specialty. Of an artistic rather than a commercial temperament, he devotes most of his time to the production end, although he enjoys the title of general manager of the western plant. The business details fall upon the capable shoulders of James L. McGee, assistant business manager.

The studio of the Edendale plant is not so large as the Chicago studio, because of the opportunities for outdoor work. The plant has, however, very complete business offices, property rooms, dressing rooms, etc., as well as a negative developing plant. The negatives, after local inspection and perfection, are sent to Chicago for printing. In the big property rooms may be found every possible requirement, from a toothpick to "Old Hickory," the U. S. mail coach, for which Mr. Selig paid some \$2,000, bidding against Buffalo Bill and some of his own competitors. For all excursions automobiles

are used, and the plant has a completely equipped large garage.

To this veritable western fairyland W. N. Selig goes in person two or three times a year; and his coming is always regarded as a gala day, for he is a good friend to all his employes from the meanest to the highest. Frequently on such occasions, all work is stopped for the nonce, while "the governor" and his staff pass the balance of the day in the festivities of some dining hall or baseball park.

The rise of the Selig Polyscope Company is one of the marvels of modern business. The wonder of it may be indicated by the expansion of its quarters. From a single room in a small building on an obscure Chicago



General Offices of the Selig Polyscope Company in Downtown, Chicago.

side street, the business has branched out until now, fifteen years later, it occupies two large manufactories with extensive branch offices in New York and London. The original investment of a few hundred dollars now measures in the hundred thousands, and probably a million dollars or more would not be an excessive estimate to put on the value of the Selig properties.

The little establishment at 43 Peck court, Chicago, started in 1896, was in very truth a humble beginning. It was the factory and salesroom of the Selig Multoscope Company, also the home of W. N. Selig. Those were the days of great hope, arduous endeavor, and strict economy. Over the trials and hardships of those early days memory has kindly drawn a curtain; suffice it to say, that Mr.



Some of the Expert Machine Operators.
In the Costume Department.

A Stable of Splendid Horses.
A Corner of the Machine Shop.

Where the Inspecting Is Done.
Part of the Property Room.

Selig is a self-made man. For a time Mr. Selig manufactured slides, and his efforts must have been attended with success, for shortly we find the business occupying two floors of the little Peck court building, and the firm name changed to Selig Polyscope Company. The subtle shade of difference between "multo" and "poly" indicates the extent of this modest but substantial development. Later Mr. Selig began to manufacture films, principally "fire scenes" and other subjects caught in the open—no dramas. That was in the days of the open market, when, having made a film, you simply went out and sold it to whosoever would buy. Then, in 1898, which may be called the Selig *annus mirabilis*, there came to Mr. Selig one Tom Nash, an erstwhile electrician, but who joined the Selig forces as a moving picture operator. Tom Nash was one of the biggest "finds" of Mr. Selig's career, and has followed the Selig

night Mr. Selig labors harder than any of his assistants. Like most "big" men, Mr. Selig is democratic and unassuming, talking little of the Selig achievements further than to give his employees all the credit. And just as positively the employees disavow all credit to themselves, heaping it at the feet of Selig. One finds no "big I's" at the Selig plant, but rather a mutual admiration society. The loyalty of Mr. Selig's associates and subordinates throws a flattering light on his character as a man and employer.

A few blocks to the south of the Selig plant lies Riverview Park, the Coney Island of Chicago. You glimpse the top of its gay towers as you leave the Selig door. But Riverview has few allurements now. After tasting the sensations of the Selig plant what has Riverview to offer? Its thrills are now like stale champagne.

As you leave this fascinating domain of motion-



Scene from the Coming Selig Film, "Saved by the Pony Express."

destinies ever since, now serving as general superintendent of the big Chicago plant.

In the seven years between 1900 and 1907 the Selig Polyscope Company advanced with leaps and bounds. It was in the latter year that the Chicago plant was opened. A little later the Pacific coast branch was established, first simply as a traveling company, but now with permanent quarters that rival the home plant itself. The Edendale plant employs about 100 people; the Chicago plant something over 200. The substantiality and efficient equipment of these two plants prove that the Selig Polyscope Company is building for the future, proclaiming louder than any words a firm faith in the permanence of the business.

When one says the "Selig Polyscope Company" one really means W. N. Selig himself, who is the presiding genius and leading spirit of the establishment. His eye is on every detail of the business at all times. He is always "there." From eight o'clock in the morning to 5:30 at

picturedom, whose monarch is Selig, you feel a stirring of wonder as you try to comprehend the meaning of the place. All this great aggregation of brains, brawn and matter, for the sake of what? Illusion. The illusion of life known as dramatic art. The Selig plant is an enormous art factory, where film plays are turned out with the same amount of organized efficiency, division of labor and manipulation of matter as if they were locomotives or sewing machines. When you leave the Selig plant you respect the motion picture as you never did before. If in some idle moment you have charged the film play with cheapness, flimsiness and impermanence, you penitently turn about on the Selig threshold and take it all back.

Duty on Films

Picture films of American manufacture which are exhibited abroad will be subject to duty when brought back to this country, according to a decision of the United States Board of General Appraisers.

Film Serves as Historical Document

Canned drama, having survived the jeers of the envious theatrical manager and the skepticism of the scientific doubter, has long since taken its place as an established factor in amusement and education; it has remained for Chicago, in this year of grace 1911, to declare official allegiance to "canned history" as a means of handing down her records to future generations.

A moving picture film of the new Chicago & Northwestern station was sealed in a glass jar and placed in the archives of the Chicago Historical Society, in the society's building at Dearborn avenue and Walton place. With it there will be filed away a typewritten statement of the exact time and place of the making of the film, a description of the instrument with which the picture was taken and an accurate set of directions as to the kind of mechanism and materials to be used for its projection.

Seventeen years' experience with the celluloid films used in moving picture machines has shown that if a film is kept from contact with the outside air, in even temperature and in a slightly moist atmosphere such as that of a dry cellar, it may be preserved in perfect condition for a practically indefinite time. It is planned that the film to be sealed up this week shall not be opened until 1936. Its pictures may not be reproduced for a century—they may never be reproduced. But in any case the little glass jar will contain a vivid, representative record of the Chicago of 1911 such as no amount of written records or ordinary photographs could supply.

Except for certain films in the possession of the United States government this is probably the first official record of its kind in America. The idea originated in the fertile brain of a representative of Lyman H. Howe, a pioneer exhibitor of moving pictures; it was submitted to the executive officials of the Chicago Historical Society and approved by them enthusiastically.

The Northwestern station, just completed, was selected as the most representative available type of Chicago architecture. One morning, through the courtesy of the Essanay Film Manufacturing Company—none of the Howe operators being in Chicago—a camera was set up just beyond the Madison street bridge and a film some twenty-five feet in length was taken in the course of a few minutes.

In making the record an effort was made to include as much as possible of the "action" going on in the streets about the building—the moving crowds on the sidewalks, showing how men and women dressed in 1911, the street cars, automobiles, wagons, and other vehicles of various kinds; the overhead trolley and telephone wires (which the conduit system will probably supersede in a few years), the street-lighting appliances, and the like.

Thus, in one of the films shown, four methods of locomotion—electricity, gasoline, horse power and "shanks' mare"—are shown side by side. While the film was being reeled off a curious youngster planted himself in front of the camera and provided an excellent record of his somewhat baffled emotions. These and many other lights and shades of the characteristic Chicago of the early twentieth century are now at the disposal of the Chicago Historical Society for all time. By the magic of science the people of 2011 will be able almost literally to turn back the hand of time and view Chicago and Chicagoans as they lived and moved in 1911. Only the colors are lacking, and it is possible that they will be supplied.

Motion Pictures at Public Playgrounds

The motion picture first became popular, of course, as an entertainer. Then it was pressed into service as a vice crusader, a teacher of sanitation, an advocate of disease prevention. Now, such are the expanding possibilities of a good idea, the moving picture is proposed as an aid in the school room and on playgrounds.

It is Thomas A. Edison, the author of many valuable suggestions, who now proposes to make the moving picture the school teacher's assistant. It is Director Lea of the department of public service in Cleveland who suggests its use as an adjunct to public playgrounds. Edison argues that pupils who rebel against dry statistical tables and prefer never to learn geography rather than study it by the means familiar to boy and girlhood for generations, will heartily approve of it when presented in this way. Instead of teaching by maps and printed descriptions the location and physical characteristics of a South American country, for instance, he would have photographs from the country itself thrown on a screen in the school room for the edification of the pupils. In that way, he believes, young Americans will "take to" geography as they do to swimmin' holes.

Will pedagogues indorse this inventor's suggestion? Or will they argue that the mental drill acquired in learning geography in the old way is what geography was designed for, and that any easy road to knowledge is to be avoided as deceptive? But it is doubtful if Edison cares what the pedagogues think.

As to the director's idea of making playgrounds more attractive and beneficial, it will at least bear study.—*Cleveland Plain Dealer*.

Los Angeles Exhibitors in Fuss with City

Representatives of the moving picture men were out in force recently to object to some of the provisions of the proposed ordinance regulating the conduct of moving picture theaters, which was up for discussion by the legislation committee of the city council.

After hearing lengthy arguments by both the moving picture men and representatives of the Los Angeles Civic Association, the question of adopting the ordinance was taken under advisement.

The matter was brought to the attention of the council by the civic association, which asked for a board of censors to pass upon all productions, and that the theaters be placed under the jurisdiction of the police commission, which should have the power to revoke permits for violations of the ordinance.

This latter provision was the object of attack by the theater proprietors, most of whom agreed that censorship was needed.

They complained that they already are so hedged about with restrictions as to the age limit of children permitted to enter the theaters, standing in the aisles, lights over exits and other minor provisions that it was almost impossible to keep from technically violating the present regulations frequently.

They feared that the commission might follow the recommendations of the board of censors and revoke or suspend permits for technical or unavoidable violations of the law. They argued that the clause providing fines for violations would be a sufficient deterrent to prevent proprietors from willfully disobeying the law.

The Ne Plus Ultra of Publicity

By Watterson R. Rothacker

General Manager of the Industrial Moving Picture Company, Chicago.

THE terrific pace of modern business is a matter of astounding record, and it is generally acknowledged that there has been greater development in the advertising world than in any other branch of commercial endeavor. In fact, advertising has been a potent and leading aid to this wholesale progress.

Moving pictures are typical of this wonderful advance. They deserve a place in the consideration of every advertising expert because animated photography is foremost among all inventions as an illustrative force.

Such reproduction and precision of movement as is notable in moving pictures has never before been obtainable. By their means a scene or subject is vitalized and is comprehensively depicted, proportioned and moving as in life. Too much emphasis cannot be placed on their superiority in this regard.

The value of illustrations in advertising is decided and needs no discussion. Quite as obvious are the advantages of moving pictures in advertising where illustrations are influential and beneficial.

Moving pictures are popular with the public—their novelty attracts. All over the world this is recognized and statistics indicate that this popularity is growing.

Their value as an advertising medium is likewise established and advertising specialists in general are sitting up and taking notice—and are investigating so that they may advisedly consider the new-comer and apply it to the needs of their particular business.

Moving pictures are adaptable and can be used to advertise a city, a land, a product, a name, a trade-mark, etc. They act as a sales stimulant—arouse community patriotism, general interest and attract notice, buyers and capital.

Moving pictures have a subtle charm and, properly produced and presented, they arouse the buying instinct of the audience they entertain.

As a publicity force moving pictures offer a complete and comprehensive service and are sufficient unto themselves. When used conjointly with other media they capably contribute their pro rata as a supplementary agent.

The syrup company which advertises that its product is "made by the old plantation 'open kettle' process"—the firm in the same business which makes use of the catch-phrase "from camp to table"—the canning company which boasts of its high standard of manufacture—the automobile company which lays stress on the care with which its machines are manufactured, assembled and tested—the commercial organization whose interests are injured by the alluring misrepresentations of unscrupulous land agents—in fact, any proposition that will *stand for a pictorial proof of pure assertion* can find in moving pictures an invaluable asset.

A reel of moving pictures can be conveniently carried so that the traveling representative of a heavy machinery firm, or one who has land to sell or a process to explain, can give a reliable exposition and demonstration of that which he has to offer in a manner which will impress his "prospect" as is possible by no other method.

The negative film corresponds to the ordinary adver-

tising "copy" and is deserving of quite as much care in its construction and arrangement.

Knowledge leaves no room for chance, and the judicious use of moving pictures in advertising depends largely on a knowledge of the conditions which exist in the moving picture business.

To illustrate this point: The theater managers who serve their patrons with moving picture entertainment, and who are known to the trade as "exhibitors," are practically all allied with a larger governing power. There is no central power with jurisdiction over the whole; neither are the exhibitors absolutely controlled. They are firmly guided, however, in their operations by powerful mentors whose edicts carry more than a little authority.

One of these strong organizations has decreed that the exhibitors with them associated shall not exhibit in their theaters moving pictures of advertising intent. The opposite faction, which is known as the Motion Picture Distributing and Sales Company, has taken no action whatsoever in this regard and takes the stand that the theater managers who are served by the film exchanges combined with them are independent and that no person or persons, save the individual manager himself, should say what class of film service be put on view before his patrons.

The point is this: The average layman knows nothing about the vexatious political problem which is being worked out in the film business and consequently in his ignorance jumps at the conclusion that he can have an advertising film made and the theater managers will jump at the chance to show it for him. This is far from true, but it is possible to carry on a moving picture advertising campaign through the medium of theaters. Also it is possible independently to deliver advertising messages by means of moving pictures so that the theater manager is not involved.

In moving picture advertising the gain is worth more than the investment. The actual cost of the negative is comparatively reasonable and the positive prints which are used for exhibition purposes are, by reason of mechanical multiplication, ridiculously cheap. The expense incurred by the distribution and circulation of the finished film depends entirely on the method employed and the scope of the campaign.

Government Pictures of Hawaii

A form of publicity that undoubtedly will awaken a deep interest and be productive of results is that adopted by the federal government to advertise the territory of Hawaii. Motion pictures illustrative of the scenic wonders of the islands and the gorgeous festivals held there are being sent throughout the United States. The pictures are not only interesting but they are also instructive. Following are the subjects: The native sport of surf-riding, the annual floral parade, the Shriners' parade, the Atlantic fleet in the harbor of Honolulu, the sugar cane industry, Prince David's funeral, the cattle industry and a remarkable view of the great volcano of Kilauea in action, belching lava and smoke.

Pictures in the Philippines

Moving picture shows have penetrated the wildest and most remote parts of the Philippine Islands. After centuries of fruitless effort on the part of the Spaniards to wean the wild men from their unholy pastimes, it has remained for Uncle Sam to adopt the only means to reach their hearts, all with the assistance of the ever-fascinating moving picture show. The wild men have been taught the difference between the clean and unclean ways of living by means of graphic pictures thrown on the canvas.

In the words of an official recently returned from among these people, "Just to watch the many emotions pictured on the faces of the former head hunters when the pictures were first shown was worth the many hardships endured to bring the word of civilization to these children. For they are but children in the simplest sense of the word. They sat on their haunches, or rather squatted in the fashion of the Indian, and there passed across the faces of all present all the emotions of which the human being is capable. Astonishment, amazement, incredulity quickly followed one upon the other, until it settled to one of extreme pleasure and satisfaction."

Some of them afterward were heard to say it was the work of the devil. Others claimed it was magic, black art, and many other guesses were offered, but in the end all became apparently convinced the pictures came not from the devil, but were for their best interests. After the first show was over, in one of the small settlements of the Igorot country, it was interesting to see them minutely inspect the machine. It was hard for a while to get them near it, but after considerable persuasion they gingerly approached as if in fear it would go off. They would go over the stretched canvas and finger it as though looking for something hidden within, all the while with the greatest look of wonder and amazement on their faces.

After several exhibitions showing scenes familiar to all, there was thrown on the screen a picture showing the streets and the houses in the various settlements, in all their old-time filth and dirt. Immediately following this a picture would appear showing the same streets and houses after they had been cleaned up. The pictures were explained by an interpreter, who accompanied the show. It was not long before the natives began to sit up and take notice. Many little things were done around their houses. From this time on they seemed to take an interest in their home surroundings, and now many of the nipa shacks, which formerly appeared about to tumble into the streets, present an altogether different appearance. Streets have been cleaned up. In fact, the moving picture show, so far as Uncle Sam in the Philippine Islands is concerned, has come to stay. It has been adopted as part and parcel of the system of education of the natives.

Dean C. Worcester, Secretary of the Interior for the Philippine Islands, gives graphic description of the improvements which have been and are being made with the help of moving pictures, in a report just received by the Insular Bureau of the War Department. A number of photographs accompany this report, which show the natives "before and after taking" American civilization. Many of the pictures tell more graphic stories than the printed matter.

Because of the many and peculiar dialects of the numerous tribes in the Philippines, especially among the non-Christian tribes, the work of the health authorities

has proven particularly difficult. The work of improving the sanitary conditions in the huts and in the villages of the natives was slow until the officials hit upon the plan of using moving pictures. The novelty of the show appealed to the native at once, and he seemed to catch the idea and see how easily improvements could be made. The lessons which the pictures teach are being taken to heart by the natives. The officials are today pointing to clean houses and clean streets as the result of the campaign with the moving pictures.

An extremely interesting set of pictures—illustrating "before and after taking"—submitted by Mr. Worcester, is that of three of a native of the Islands, taken at intervals of a year apart. The first shows him as a head hunter, a savage in every respect; the second shows him after one year's contact with Americans, and the third after two years' contact. The whole expression of the face in each of the three pictures shows a different degree of intelligence and civilization, the progress being easily noted.

Another picture shows two Igorot girls weaving the celebrated Igorot matting. This matting is widely used, not only in the Philippines, but also in various parts of the world. Since America took over the Philippines, much of it is sent to the States, where it commands a ready sale. Every strand is woven by hand. Even with the crude contrivance now used by the natives, the work turned out is exquisite. The matting when completed is of many colors, usually with some design running lengthwise. It is not expensive in the Islands. When exported, the freight and duty, added to its original cost, will average the same price as good matting in this country.

While, of course, the work of teaching the natives by means of moving pictures has been tried in many parts of the Islands, its success among the untutored savage Igorot, the Moros, and other non-Christian tribes has been so great from the start that Uncle Sam has now practically adopted this method as the most feasible means of teaching these natives in their own homes and villages the proper way to live. Even now, the officials say, the benefits are easily apparent, and it will not be many years before what was once dirty mud-hole settlements will be clean, thriving communities, where anyone may live without danger to health.

Motion Pictures for Deaf

A moving picture machine for the pupils at the Washington State School for the Deaf arrived recently, and it will be put into use at once.

The deaf are particularly fond of watching moving pictures and can read the signs and motions of the actors on the canvas.

The money for the machine was provided by Oliver Byerly, a member of the recent legislature, who gave \$1 to each of the 120 people.

Frohman Begins Price Cutting

Daniel Frohman has declared war against the moving picture shows by making the sharpest cut in gallery and balcony prices ever known in Chicago at the Powers' theater.

From 75 cents, \$1 and \$1.50, the balcony seats are cut to 50 cents flat, all reserved. From 50 cents and 75 cents, the gallery prices are cut to 25 cents flat, all reserved.

Reproduction of American History

By H. Kent Webster

THE Edison Company is actively working upon a series of films embracing the most important incidents of United States history. This series begins with "The Minute Man," a story of the battle of Lexington, to be released July 14th, and to be followed July 21st with "The Capture of Fort Ticonderoga," and on August 8th with "The Battle of Bunker Hill." Besides the above, the "Declaration of Independence" has been finished and will be noted for release in the near future. Succeeding events of the Revolutionary War will be taken up in order, the "Battle of Long Island" being the next one scheduled. Then the country's history will be followed down to approximately the present day.

In each one of the above subjects the film will be treated in the same manner as the numerous educational films released by the Edison company. In other words, each film will be much more than a collection of dry facts. If history in itself provides suf-



Scene from "The Battle of Bunker Hill."

ficient drama, it will be taken literally. If not, the main historical incidents will be faithfully portrayed and a story written around each, embodying fictional characters. In other words, while the main idea of the above series is to vitally illustrate from an educational standpoint the great events of United States history, the producer realizes that no such stories would be a great success unless each film in itself were made interesting. So far as possible the films will be taken on the spots where the actual events occurred and if this is not possible, as in the "Battle of Bunker Hill," a location will be selected which will be as nearly like the original as possible.

It is believed this series will be tremendously popular with exhibitors and the public at large and it is confidently hoped that when the series is well under way, they will be of great use in the schools. No young person could ever receive from books such a vital impression, for instance, of the "Declaration of Independence," as he will get from viewing the film.

The "Battle of Bunker Hill" picture, two scenes from which illustrate this page, was taken on the shores of Lake Champlain, as this location seemed to offer the closest imitation of Bunker Hill as it appeared in 1775, that could be found. A view of the real Bunker Hill, with its crowning monument, is shown at the beginning.

The action progresses as follows:

Colonel Prescott, one of the heroes of Bunker Hill, is seen busily engaged drilling his company of Minute Men. Among them is Jack Harrow who shows such enthusiasm and ability that Prescott singles him out and promotes him to lieutenantcy. Jack, of course, is delighted and on the way home tells his sweetheart, Jane, of his good fortune. He pleads for a promotion in her eyes also and after a few moments' hesitation she consents to become his wife. Her mother has no objection to the match and preparations for the wedding go on apace.

The wedding takes place in due time, but scarcely are they pronounced man and wife when Prescott bursts into the room with the news that the men are needed to fight.

Hastily calling his men to arms, he is confronted by Jane who passionately declares that she will not let her husband go to war. Prescott finally persuades her that it is her duty to let him go and after a tearful farewell, collapses in her mother's arms.

We next see Prescott and Jack, under the direction of General Warren, throwing up the earthworks on Bunker Hill, in the middle of the night, while the British, across the river, are sleeping peacefully.

The morning of the 17th of June, the British moved forward to the attack and charged the hill in marching order. The command went down the American line, "Don't fire until you see the whites of their eyes." They waited and when the volley belched forth, the British fled down the hill leaving their dead and wounded on the field. A second time the British regulars fled before the deadly fire of the Americans. A third time they formed, this time with General Howe at their head, and charged the hill. But the Americans had but one volley left, their ammunition was exhausted and fighting with whatever weapons they could muster, such as spades, picks and even stones, they slowly gave way before the British.

Jack, in capturing a British flag, was severely wounded and taken to a friendly cottage, where Jane soon arrived to nurse him back to health. General Washington, arriving to take charge of the American army, and hearing of Jack's bravery, took occasion to thank him in the presence of his staff, to the great gratification of his charming little wife.

The part of Washington is taken by Charles Ogle; that of Col. Prescott by Frank McGlynn; Lieut. Jack Harrow by Guy Coombs, and his bride by Mabel Trunnelle. The film is said to be one of great pictorial beauty. Its dramatic and educational value is manifest.

Another notable Edison film will be released August 4, under the title "The Switchman's Tower." This is a railroad picture and as such is bound to make a great public appeal, as railroad pictures are always popular. The exceedingly thrilling rescue of

a child is shown, and it is not impossible that the producer will be criticised for having allowed the child to risk any such extreme danger. As a matter of fact, the charming little girl was just as safe as though she had been working in the studio. Through a photographic trick the child was never in front of the on-rushing locomotive, although to all appearances the cowcatcher nearly touches her. All who remember Edison's exciting railroad story, "The Little Station Agent," may look forward to a similar thrill in this.

Bill (Herbert Prior) is a tower man who all day sets and resets the switches at a junction of the main line with a siding and who knows the responsibility of his position. He has a young wife (Mary Fuller) and a little girl (Edna May Wiecek), whom he worships.

One of the engineers on the road (James Gordon) whose headquarters are in the same little town, is something of a local sport, a gambler and a wearer of fancy clothes and showy jewelry.

The young wife has occasion to compare the respective incomes of this engineer and her hard working but rather plodding husband to the latter's disadvantage, and the engineer, seeing that he has made an impression on the young wife and not being averse to troubling the slow-going tower man, invites her to go with him to the Engineers' Association picnic. Of course her husband refuses his permission and, of course, that doesn't end the matter. She decides to go anyway and we see her come to the excursion train just as it is about to start and prepares to mount into the cab with the engineer. The husband intervenes but while he is talking with the engineer she slips on to the front car of the train just as it starts off, leaving her husband standing on the platform, suddenly aware of the fact that his wife has gone.

She repents when a little way out of town, gets down from the train at a place where the engine stops for water and starts to walk back in spite of the engineer's protest.

Meanwhile the tower man has taken care of the baby and attended to his work at the same time. He has not noticed that the baby has wandered out of the tower, down the steps and onto the track. When the young mother reaches home the baby is missing



The Rescue, from "The Switchman's Tower."

as well as her husband and she starts for the tower to find both.

Then we see the excursion train start on its return journey, the engineer very much put out. From this time on the story moves with lightning rapidity.

Bill switches a freight train on to a siding to leave the main line clear for the excursion train and almost at the same instant discovers that his child is on the main line track. He calls to her frantically from the tower, not daring to leave his post. The engineer on the excursion train discovers the child at the same time and almost at the same instant sees the switch set so that the child's life will be saved but that he and his trainload of passengers will be dashed into the freight on the siding. And then Bill realizes what he has done and covering his eyes with his hands, reverses the switch knowing the train will pass over the spot where his child is but that the trainload of passengers will be saved.

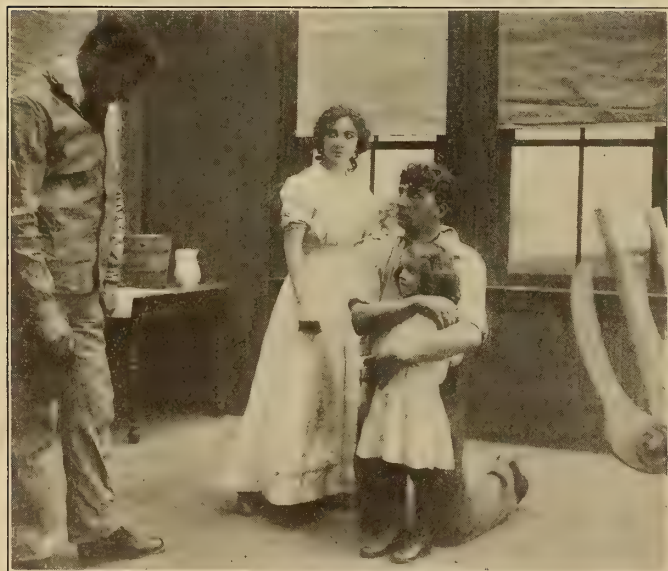
The train rushes down the track toward the child who stands with her back to it, unconscious of it, but the young mother suddenly appears at the edge of the track and snatches the child from in front of the engine, a fraction of a second before the iron monster sweeps over the spot.

This is a splendidly thrilling scene and after it is over we do not wonder that all the characters are willing to forget their small personal differences in the light of such an ordeal.

Like all Edison pictures it is brimful of genuine atmosphere. The players do not seem to be actors but real people living in the environment which the film portrays. It ought to prove one of the perennial pictures, good for unlimited return dates.

Value of the Cinematograph

The scope of the usefulness of the cinematograph is enormous and constantly increasing. It enters most all spectacular exhibitions of today, it is an invaluable educational agent, as an irrefutable historian it is unsurpassed, it is used for scientific demonstrations in bacteriology and other researches, and above all it is the means of giving enjoyment to the hundreds of thousands who cannot afford the more costly amusements.—*Chicago Tribune*.



The Reconciliation, from "The Switchman's Tower."

Recent Patents in Motography

By David S. Hulfish

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to MOTOGRAHY readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

U. S. PATENT No. 985,068. Projecting Apparatus.
Eberhard Schneider, New York, N. Y.

The features of improvement are found for the most part in the improved table upon which the projecting apparatus is mounted; features of improvement in lamphouse and lens mounting details also are disclosed.

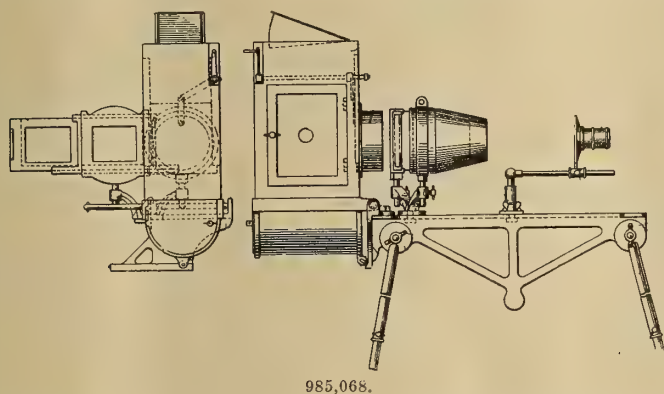
The accompanying illustration shows side and rear elevation of the table with lamphouse and stereo lens mounted. The table legs may be set at any angle, and may be adjusted to any length, adapting the table to any operating room, and inclining the table top at any desired angle.

The lamphouse is slidable from motion head to stereo

eliminated, without increasing the amount of picture film required for any picture.

The claims are specifically upon the shutter, and read as follows:

1. In a moving picture machine, means for alternately actuating two coating films, devices for projecting pictures from the films so actuated, a single pivotally mounted shutter that operates across both projecting devices and is pro-



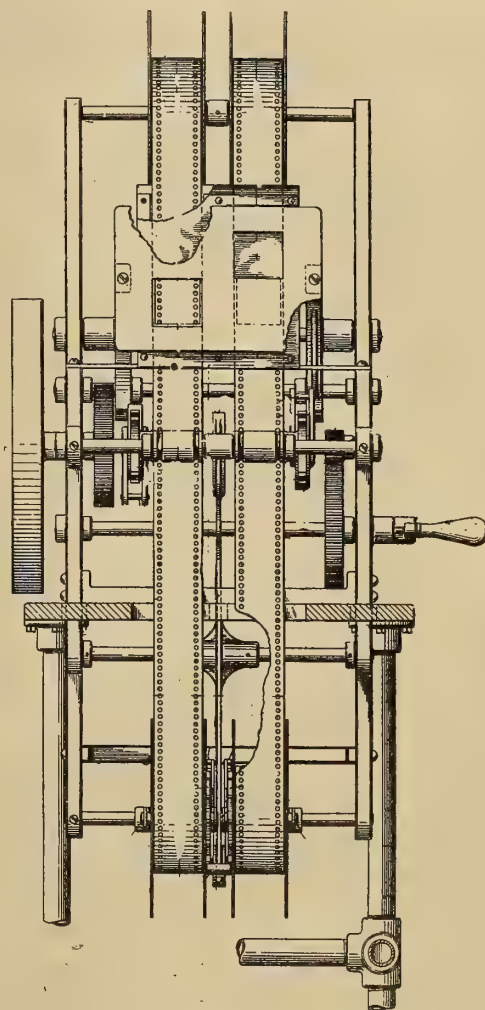
lens along the rod 15, which is encircled by the lugs 18, and along the track 16 upon which rolls a wheel carried by the lamphouse lug 20.

No. 986,163. Moving-Picture Projecting Machine for Alternate Projection. Samuel S. Giordano, Rockford, Ill.

The patented improvement is found in the compound shutter which controls the alternation of the projection of the images from the two strips of picture film used.

In the illustration accompanying is shown a rear view of the motion head, disclosing a view of the shutter.

The images upon the two strips of film are arranged to have the first image upon the right-hand film, the second upon the left-hand film, the next upon the right-hand film, and so on to the end, a thousand-foot picture being projected from two films of 500 feet each. In projecting, the shutter cuts the light gradually from the first picture and at the same time gradually cuts the light upon the second picture, which is upon the other film strip; in this way, both pictures are upon the picture screen at the same time, one fading and the other strengthening, just as two slides in a dissolving lantern for song slides. As soon as the first picture has been "dissolved" into the second, the first film is shifted and the picture on the screen is "dissolved" back to the third picture. In this way, the flicker of the shutter is entirely



vided with openings therethrough, said openings being disposed in a sequence to successively register with the projecting devices, and means for swinging the shutter back and forth on its pivot axis to alternately expose the pictures of the different films.

2. In a moving picture machine, the combination with means for alternately actuating two coating films, of lenses located side by side for projecting pictures from the films so actuated, an oscillatory shutter operating across said lenses and having openings disposed in a sequence to successively register with the lenses for effecting an alternate projection of the pictures, said shutter including a pair of swinging arms, a rotary shaft, and cams carried by the shaft and alternately operating on the arms to swing the same in opposite directions.

No. 986,318. Improved and Simplified Projecting Machine for Moving Pictures. Stephan Seischab, Nuremberg, Bavaria, Germany.

The mechanism of the motion head shown is exceedingly simple. The full two sheets of drawings containing seven figures, and the complete description and claims are reprinted herewith:

This invention relates to a kinematographic apparatus having a device for setting or adjusting the film in the exposure window or aperture and a device positively connected to it for correspondingly adjusting the shutter.

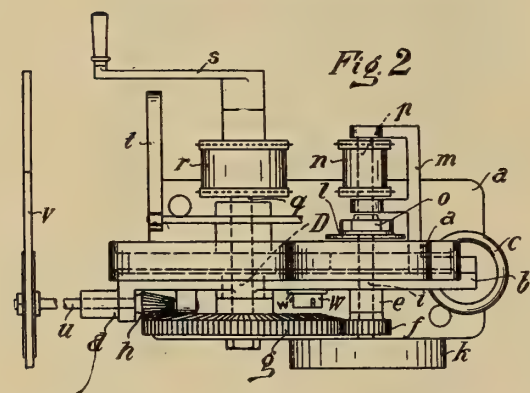
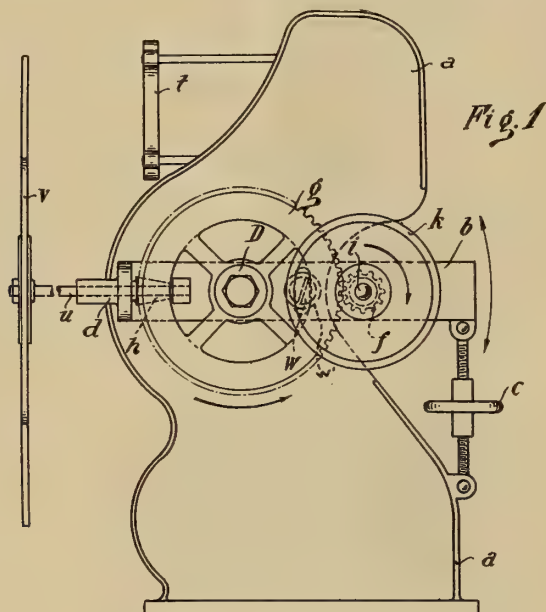
The novel feature of the invention consists in the whole mechanism used both for advancing the picture band and for rotating the closing shutter, being supported on a double-armed beam which can be adjusted by means of an adjust-

graph pictures, in which the adjustment of the film picture in the exposure window is effected by means of a lever, but in those constructions the adjustability and the freedom of movement of the film band are very limited. It is also no longer new *per se* to move simultaneously the closing shutter by the adjustment of the film advancing device.

The device according to the present invention enables any desired adjustment of film to be made, even to the extent of the double width of a picture in spite of only three toothed wheel engagements being required.

A construction according to this invention is illustrated by way of example in Figures 1-7 of the accompanying drawing, Figs. 1 and 2 being a front elevation and plan of the new device. Fig. 3 a back view, while Figs. 4-7 shows the diagrams of the movements.

The standard *a* carries the crank spindle *q* on which is mounted, on one side, crank *s*, and on the other side, the toothed

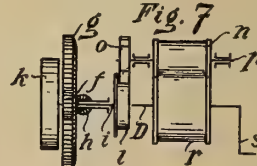
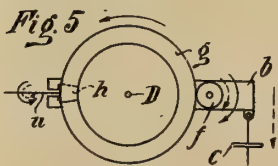
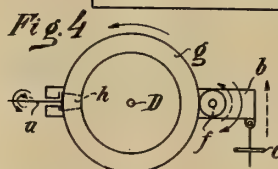
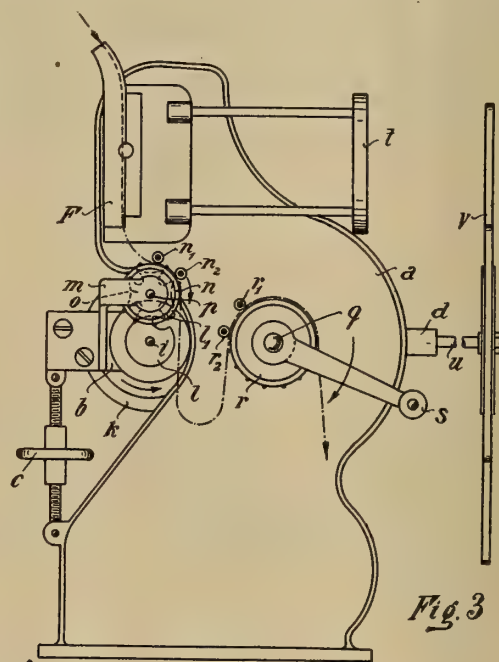


986,318.

ment device and oscillate about the spindle of the crank or driving wheel, in such manner that on the one arm is mounted the toothed wheel driving the film advancing roller by means of a Maltese cross and engaging with the crank or driving wheel, while opposite, on the other arm, is arranged the shutter which is driven by a pinion also engaging with the driving wheel.

Owing to this arrangement, in addition to the exceedingly simple construction, the film can be very quickly and accurately moved up and down in the exposure window or aperture, by the adjustment of the double armed beam, while simultaneously with the adjustment of the picture, the shutter in front of the object glass is adjusted to the same extent in an exceedingly simple manner, so that the advance of the film and the closing of the shutter always coincide in the point of time, in spite of any movement of the picture film in the exposure window, so that very steady and sharp projections are obtained.

Apparatus are already known for projecting kinemato-



986,318.

wheel *g* which is formed as a combined spur and bevel wheel. On the same spindle is mounted in a well known manner the discharge drum *r* for the film. The spindle *q* likewise carries a double-armed beam *b* pivoted about the bearing point *D*. For moving the beam *b* is preferably used a setscrew *c*. In order to obtain a steady movement of the beam, the latter is supported in a resilient manner by means of a screw *w* screwed through a slot in the beam into the wall of the standard and carrying a resilient washer *w'* resting against the beam. The beam is provided with two opposite bearings *d* and *e* in which are mounted the spindles *u* and *i* carrying driving pinions *h* and *f* respectively which both engage with the crank wheel *g*, namely the first as a bevel wheel, and the second as a spur wheel. At the free end of the spindle *i* is mounted the disk or cam *l* with pin *h* engaging in the well known manner with the Maltese cross *o* (Fig. 6). The Maltese cross *o* is mounted on a spindle *p* supported by a fork *m*. The fork *m* is connected to the beam *b* and consequently participates in all the movements of the latter. In addition to the Maltese cross, the spindle *p* also carries the film ad-

vancing roller *n*. Above the roller *n* is arranged in a suitable manner the window or aperture *F* in the standard *a*. The film travels in the well known manner through the window *F* over the advance or driving roller *n* against which it is pressed by means of guide rollers *n*₁ *n*₂.

As the film frequently does not take up such a position in the window opening that the latter is exactly filled by a picture on the film, the said picture must be shifted upward or downward during the working of the kinematograph. The shifting in question is effected in the present case by raising or lowering the double armed beam to a certain extent by adjusting the screw *c*. As for instance, the raising of the beam (Fig. 4) would result in the rolling of the pinion *f* in the direction of the dotted arrow to a certain extent on the crank wheel, the advance of the Maltese cross would take place a certain time later than in the case of the normal position of the beam, as the pin *h* comes a little later in engagement with the Maltese cross *o* in accordance with the form or shape of the wheel *f*. As, however, the advance must always take place exactly at the same time as the closing of the shutter, *v*, the wheel *h* is secured to the other end of the beam, and when the latter is oscillated, the wheel *h* is advanced to exactly the same angular extent as the wheel *f*, as both the wheels engage at the opposite sides with the same wheel *g*. Consequently the closing of the shutter takes place, in spite of any shifting of the beam or of the film, always in exact synchronism with the advance of the film band.

Fig. 5 shows the position when the beam is shifted downward. The advance then takes place a little earlier than during the normal position of the beam, and the closing of the shutter will then also take place earlier to the same extent, so that the advance of the film and the closing of the shutter again coincide exactly in the point of time. On the spindle *i* there is further mounted a flywheel *k* for the purpose of insuring a steady, uniform movement of the apparatus. The object glass ring *t* is secured to the window *F* in any well known or preferred manner. I claim

1. A kinematographic apparatus having a positive connection between the device for the adjustment of the film band in the exposure window, and that for the corresponding shifting of the shutter, in which the whole driving mechanism for the advance of the band and for the operation of the shutter, is mounted on a double-armed beam adjustable by means of a setting device and oscillating about the spindle of the crank or driving wheel, in such manner that on its one arm is mounted the toothed wheel or pinion driving the advance roller of the film by means of a Maltese cross and engaging with the crank or driving wheel, while opposite, on its other arm, is mounted the spindle of the shutter which is driven by means of a pinion engaging with the same crank or driving wheel.

2. A kinematograph apparatus comprises in combination, a driving shaft, a lever mounted on said shaft, film advancing and shutter means operatively connected with said shaft for adjustment and operation and mounted on said lever, and means for shifting said lever to synchronously adjust said film advancing and shutter means.

3. A kinematograph apparatus comprising in combination, a pivotally mounted lever, film advancing means and shutter means mounted on said lever, mechanism operatively connected with said advancing means and shutter means for operation and adjustment thereof, and means for shifting said lever to synchronously adjust said advancing and shutter means.

No. 987,092. Frederick B. Thompson, Chicago, Ill., assignor to National Waterproof Film Company, Chicago, Ill.

The intent of this patent is to cover upon the type of picture film which is made up of a gelatine film carrying the silver images in it and faced upon both sides with celluloid or the equivalent.

In producing the article of the invention, a web *10* of flexible transparent celluloid is coated with a gelatine film *11*, exposed in a printing machine or camera, developed and dried, then varnished with a celluloid varnish to produce the coating *15*. This is the well-known "waterproofed" film.

The claims cover and protect the resulting film, no matter what the process by which it may be formed. They are as follows:

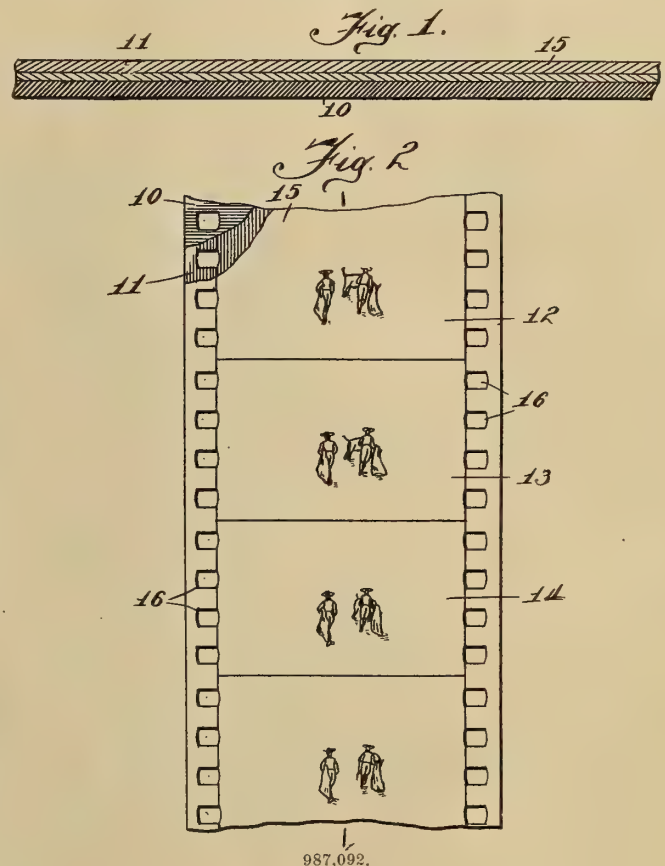
1. A transparency for the projection of moving pictures comprising a continuous photographic picture film interposed be-

tween a flexible transparent carrying web and a coating of substantially the same character as the web, the web and coating being permanently adhered to opposite faces of the picture film.

2. A transparency for the protection of moving pictures comprising a continuous photographic picture film carried by a flexible transparent web, the picture film being covered by a resistant film of celluloid varnish and of such a nature that scratches may be obliterated by a subsequent deposit of similar material.

3. A transparency for the projection of moving pictures comprising a continuous photographic picture film carried by a flexible transparent web having a marginal row of sprocket-engaging apertures, the picture film being covered by a resistant film of a celluloid varnish without closing the sprocket-engaging apertures of the carrying web and being of such a nature that scratches may be obliterated by a subsequent deposit of similar material.

4. A transparency for the projection of moving pictures, comprising a continuous photographic picture film carried by a



flexible transparent web having a marginal row of sprocket-engaging apertures and a glass-like under-surface, the picture film being covered by a resistant film deposited of a celluloid varnish without closing the sprocket apertures of the carrying web, such resistant film also having a glass-like surface.

5. A transparency for the projection of moving pictures, comprising a continuous photographic picture film interposed between a flexible transparent carrying web and a coating of substantially the same character as the web.

6. A transparency for the projection of moving pictures, comprising a continuous photographic picture film carried by a flexible transparent web having a marginal row of sprocket-engaging apertures and a glass-like under surface, the picture film being covered by a resistant film which does not close the sprocket apertures of the carrying web, such resistant film also having a glass-like surface.

No. 987,437. Method of Coating Motion-Picture Films. Walter A. Daniels, Chicago, Ill., assignor to National Waterproof Film Company, Chicago, Ill.

The application of the protecting celluloid varnish over the gelatine of the motion picture film is rendered

difficult by reason of the fact that it is necessary to cover all of the gelatine surface of the picture film without covering any of the perforations. The celluloid varnish easily forms a thin skin over the sprocket holes if special precautions are not taken to prevent such action.

The object of the present invention is to provide for the coating of the surface without closing any of the

is supported on guide roller 25. Compressed air is applied at 32 and air jets blow through the sprocket holes to keep them clear while the brushes 11 and 12 apply further coating material and spread the coating evenly.

The machine is shown in the patent merely to disclose one process and means for coating the film. The claims, which read as follows, cover the methods of producing the coated film, regardless and independently of the particular type of coating machine used, or whether coated by hand:

1. The method of providing a perforated picture web with a protective pellicle which consists in brushing a film of coating material in a fluid state upon one side of the web while directing an air blast through a perforation of the web from the other side of the web.

2. The method of producing a protective coating upon one side only of a perforated picture web, which consists in applying to the said side of the web a film of coating material in a fluid state, and in directing an air blast through a perforation of the web from the other side of the web.

3. The method of producing a protective coating upon one side only of a perforated picture web, which consists in applying to the said side of the web a film of coating material in a fluid state and in puncturing from the other side of the web that part of the film covering a perforation of the web while the said film is still fluid.

Medical Association Enlists Pictures

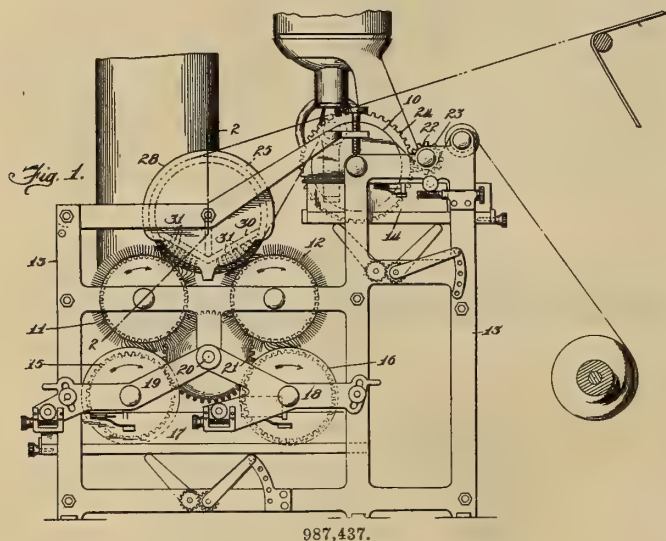
Moving pictures are to play an active part in the movement to be inaugurated at Los Angeles by the American Medical Association in teaching methods of sanitary living.

Dr. Evans of Chicago, chairman of the section of preventive medicine, has secured a theater for one day, during which, free of all charge, a set of health films will be shown. These will include two "fly films," showing the danger from these insects and how they may be exterminated; a pure milk lesson entitled, "The Man Who Learned," and depicting the contrast between clean and unclean dairy methods; a tuberculosis film and one on the tenement house conditions. One of great importance will depict the Child Welfare Exhibition, held recently in Chicago. Stereopticon pictures will display articles which were exhibited at the exposition, while moving pictures will show the children in folk dances, plays and at work.

The great difficulty in public health education is that the information does not reach those who most need it, declares Dr. Evans. A lyceum bureau and a campaign by literature will both be established here, but Dr. Evans has planned a still more subtle way of reaching the audiences. Unannounced and unmarked by any health sign, a single educative film is to be slipped into various picture shows daily, not only during the association convention week, but thereafter. This method will be adopted in other cities, as a means of spreading knowledge without creating opposition.

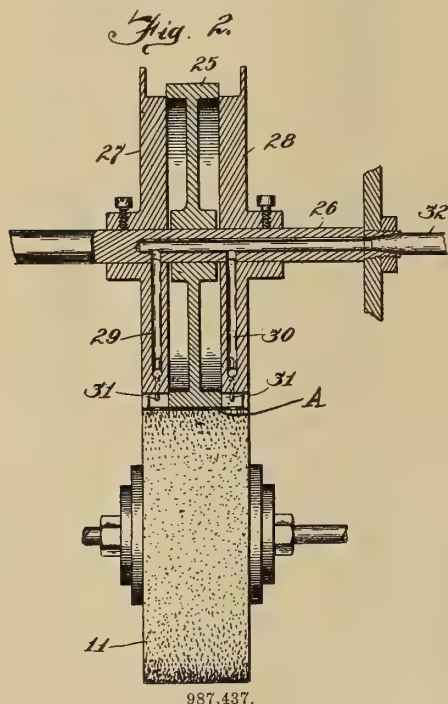
Films Aid Social Reformers

Moving pictures to demonstrate the views on housing, health and recreation, the films illustrating the spread of disease by the housefly, the fight for pure milk, the work against tuberculosis and the attempts to secure a "safe and sane Fourth of July," were used in the discussion before the National Conference on Charities and Corrections held recently in Boston.



sprocket holes, and without permitting any of the varnish to run through the holes to harden on the back side of the film.

In the illustrations, Fig. 1 is a side elevation of a coating machine, and Fig. 2 a section through the air-jet device of the machine. The fluid varnish is applied



over the picture surface of the film A by the roller 10, which is supplied with the coating material by dipping into a pan 14. The pan 17 also contains coating material and supplies it to brushes 11 and 12 by means of rollers 15 and 16. The film strip A to be coated is passed over roller 10 and then in front of brushes 11 and 12.

As the film passes in front of brushes 11 and 12 it

Who's Who in the Film Game

IF YOU will pick up the letter head of Thomas A. Edison, Inc., you will find printed thereon these two names: Thomas A. Edison, Chairman Board of Directors, and Frank L. Dyer, President.

You probably know less of Frank L. Dyer than you do of Edison; but because of Dyer you know more about Edison than you might ever have known. Edison, remarkable as he is in so many ways, is all the more wonderful because we have the story of his life in two complete volumes, while he still lives. This beautiful work was prepared by Frank Lewis Dyer and Thomas Commerford Martin. If you have had the pleasure of reading these splendid books the thought may have occurred to you that Thomas A. Edison is any and everything but a business man. He admits it himself. It may never have occurred to you that Edison's great plant, with the thousands of people who find employment in it is something wholly aside from Edison, the individual. As a matter of truth, you have heard so much more about Edison than you have of his factories—have had so much to do with the product of the factories in your daily life, that you have forgotten to consider who might have been responsible for the development of Edison's inventions. Had you given it any thought at all, you would hardly have expected that Edison's friends, finding him always preoccupied with inventions, just went to work of their own accord and developed the business, built the tremendous factories, and provided for the pay roll!

A story is told of the great inventor missing some of his excellent cigars. He complained to the maker that something heroic must be done to prevent these petty losses. The maker suggested some "specials" that would "fix" the pilferer, so he made a choice lot of tarred rope fillers and told Edison to put them in the usual place and that the smoking of them would cure anybody from molesting his private reserves. Edison followed the instructions and promptly forgot what had been done. In a short while he complained again to the maker of his cigars, who asked him what had become of the doped lot. Investigation proved that Edison had smoked the brand that was intended to kill! This is put down here to prove that the great wizard has things on his mind other than business. So, then, let us talk

Facts and Fancies About a Man You Know or Ought to Know

about Frank L. Dyer, president, who seems to embody quite all of the qualifications which are lacking in Edison.

Prior to the recent change in the corporate name, Mr. Dyer was president of the National Phonograph Company, vice-president of the Edison Manufacturing Company, general manager of the Edison Phonograph Works, president of the Edison Business Phonograph Company, president of the Bates Manufacturing Company, vice-president of the Edison Storage Battery Company, and was the chief executive officer of all these allied interests, both in this country and abroad. Thomas

A. Edison, Inc., succeeds the National Phonograph Company, the Edison Manufacturing Company and the Edison Business Phonograph Company, and as has been previously set forth, Mr. Dyer is president. He is also general counsel for all of the concerns that have been named and has had supervisory control over their many legal interests and litigations, from which might be inferred that Frank Lewis Dyer is something of a man himself.

Frank L. Dyer is a lawyer, as well as a business man. His ancestors were staunch old New England stock. His early education was acquired in the public schools at Washington, D. C., and he had the benefit of finishing at Columbia University. His father being a lawyer, too, it was natural for the son to take up that profession, and Washington being the center for patent lawyers, it was all the more logical that Mr. Dyer would emulate his father in patent law.



A Lawyer, an Author, as Well as a Business Man.

Frank Lewis Dyer was born in Washington, D. C., August 2, 1870, and it was in that city that he received his education and planned his future. Patent law became his specialty and he practiced it extensively in his home town until 1897. During that year he formed a partnership with his brother, also a patent lawyer of high reputation. This partnership was continued until April, 1903, when he moved to Orange, N. J., to assume charge of the extensive litigation involving the Edison patents. It might be noticed, in passing, that the attorneys' fees for the Edison Company, prior to Mr. Dyer's coming, had reached a sum aggregating something over \$100,000 per year.

Now that his residence was at Orange, he was thrown into very close relation with Mr. Edison and

learned to know intimately a great deal of his business affairs. Quite naturally, then, when William E. Gilmore retired from the control of the Edison companies in July, 1908, Mr. Dyer was selected to succeed him. The great plant at Orange, which produces and markets the Edison inventions, has more than 5,000 employes, and the gross output now runs into the millions of dollars annually.

Mr. Dyer is a man of intense activity. His interests, besides being commercial, have a mechanical and scientific tendency. He has invented some things of his own, probably the most important, from a commercial point of view, being the round bale cotton press. But his greatest strength undoubtedly lies in business organization.

The motion picture industry can testify to this, because of his activities in forming the Motion Picture Patents Company in December, 1908. The motion picture industry is quite familiar with the plan and scope of the Patents Company, of which Mr. Dyer is president. It also has a very distinct recollection of the demoralized condition of the picture business prior to this time. The Patents Company is merely a holding company for the Edison and other patents which control the making of motion pictures. A number of manufacturers pay tribute to it in the form of royalty and enjoy a license to manufacture films under the patents held by the holding company. Not only do the manufacturers pay this royalty, but the Patents Company's scheme contemplates the payment of licenses by exhibitors of motion pictures and by the manufacturers of projection machines. Some of the reforms claimed for the Patents Company is that price cutting has been wholly wiped out on the part of the licensed manufacturers; that the patents held have been organized; that costly litigation has been totally eliminated; that the exhibitors have been protected from unfair competition; and that the entertainment for the public has been improved.

It is difficult to imagine that a man of Mr. Dyer's great responsibility would have time for much of anything else, but during his brief career he found time to court and marry Miss Annie A. Wadsworth of Chelsea, Mass. The ceremony was performed March 31, 1892. The present Dyer family consists of Mr. and Mrs. Dyer and their two sons, John and Frank Dyer, all of whom reside at Orange. It is a close corporation, Mr. Dyer for once in his life assuming the humble part of treasurer.

The social activities of Mr. Dyer are almost as great as those required by his business connections. He is a member of the American Society of Mechanical Engineers, the Engineers' Club, New York Yacht Club, Thousand Islands Yacht Club, Essex County Country Club, Sommerset Hills Country Club, Mount Clair Golf Club, and the Mount Clair Club. From this list you get a pretty good idea of the Dyer hobbies. The one thing Mr. Dyer likes best is to burn up the country roads in a high-speed automobile. He confesses to a violation of all speed laws, but seems to be particularly fortunate, because he has only been arrested three times! It is quite evident that yachting comes in for more or less of his attention, for he probably would not pay dues to yacht clubs without some reward. But his special hobby is playing golf, at which, like most everything else, he is particularly efficient. Golf fans should feel the same compliment because Dyer plays at golf, that the motion picture business acknowledges because of his connection with it.

Railroad Motion Picture Shows

The wonders and resources of Southern California will soon be told far and wide through the medium of moving picture cars, now being planned by the Southern Pacific.

For some time officials of the railroad company have been considering the feasibility of installing the moving picture on many of the trains bound for California. It was decided that the plan, which will entail an enormous expense, be pushed to a speedy realization by the company.

The main idea for the extensive advertising of Southern California is a number of cars to be built by the Southern Pacific, to accommodate from 40 to 50 passengers at a time, in which moving pictures will be exhibited. These cars will be attached to the big through trains from the East, and notices of a continuous performance will be posted in every car of such trains.

Lecturers will accompany the exhibition, which will consist of moving picture films showing all the famous beauty spots of the State, as well as series of instructive films teaching prospective settlers details of the main industries of the state.

For some time the Southern Pacific has maintained a department for the advertising of California, which consisted of a staff of lecturers and motion picture films which were displayed throughout the country at Chautauquas, fairs and resorts.

It was decided, however, that an actual display of films on the main westbound trains would appeal to a class of people who would derive actual monetary benefit from the innovation. With this object in view, officials of the railroad obtained the services of Professor W. S. Irwin, who is now on his way to Los Angeles. While the company is attending to the construction of the new cars Professor Irwin will be busily engaged in planning the details of the mechanical features of the proposed exhibitions.

Picture Shows in Minneapolis Parks

Motion picture shows in public parks, to be conducted by the Minneapolis Park Board, is the suggestion made by George N. Bauer of the executive committee of the Joint Improvement association, in a letter read at the meeting of the park board. It is suggested that the park board give free open-air shows, with reproduction of famous pictures, historical scenes and pictures of subjects calculated to arouse patriotism and love of country. The letter suggests that trial be made of the plan by giving two such shows a week in Riverside and Fairview parks. The cost of the entire season, according to the letter, should not exceed \$700.

Picture Show for Prisoners

From the amusement fund of the Oregon state prisoners a moving picture machine for the penitentiary will be procured within the next few weeks. Superintendent James hopes to be able to arrange for a circuit of films to be used in the penitentiary, the industrial school, the state asylum and the deaf school and on the asylum farm. A moving picture show together with several numbers supplied by the convicts will be given at the penitentiary on the Fourth of July. An out-door entertainment will make up the greater part of the day's program.

Problems of the Operating Room

By William T. Braun

WIRING.

THE circuit of the projecting arc and the incandescent lamps of a picture theater consists of the conductors, or wires, fuses, switches, resistance devices, and the lamps themselves.

All interior wiring in the moving picture theater should be rubber covered except that in the operating booth, which should be asbestos covered. Care must be taken that the insulation is perfect throughout the circuits. If there is the slightest metal connection between any of the conductors and the earth, you will



Fig. 1.

have a ground. This will afford a path for the escape of current and add to the amount of your light bill.

Interior wiring may be either open work or closed, generally known as conduit work. In conduit work the conduits must be continuous from outlet to outlet or junction boxes and must be secured to all fittings. Conduits are first completely installed without their conductors. Outlet boxes must be furnished at all conduit ends. Standard bushings must be used where metal conduits enter junction boxes to protect wires from abrasion. Metal conduits must be permanently grounded with nothing smaller than No. 6 B. & S. gauge wire. Conduits and gas pipes must be fastened to outlet boxes, so as to secure good electrical connection.

In open work care should be taken in installing the wires to see that they are kept free from contact with gas, water, or any other metallic piping, or with any conductors or conducting material which they may cross; by some continuous and firmly fixed non-conductor creating a separation of at least one inch. This may be accomplished by passing the wires through rubber tubing. Wires should be run above pipes upon which moisture is liable to collect, as leaking might cause trouble if the wires are run underneath.

Wires should not be laid in plaster or cement and should never be fastened by staples, but must be stretched tightly and supported upon porcelain insulators separating the wires at least one-half inch from the surface over which they are passing. Wires should be kept at least two and one-half inches apart. In running three wire systems keep at least two and one-half inches between the two outside wires. In running through floors and partitions the wires should be covered with porcelain or rubber tubing. After slipping the tubing over the wires, see that it projects outside of the partition slightly and wrap the ends of the tubing and the wires tightly together with insulating tape to prevent the tube from slipping out of place. In crossing a wire of opposite polarity or a set of wires, enclose the wires in hard rubber tubing. The above rules apply to all open work for voltages of 300 or less.

Splicing of wires should be done in such a manner as to make the splice electrically and mechanically

secure without the use of solder. They should then be soldered to prevent heating due to poor contact and to preserve them from rust.

Before making a splice scrape off about two or three inches of the insulation from each wire. Then clean the wires, scraping them until they shine. This is absolutely necessary as it is impossible to make good electrical contact unless the wires are clean. Make the joint perfectly tight, by drawing it up with pliers, then solder. A small copper bit with a semi-circular notch at the end is a very convenient soldering tool. Fill the depression with solder and heat over a lamp or torch. After applying the flux lay the joint in the solder turning the wire so that it runs completely around the spirals of the joint. The loose solder should then be wiped off. Do not use soldering fluids, as they cause the wire to corrode. The best flux to use is resin or composite candle. After soldering cover the joint with insulating tape to at least the thickness which it was before.

In splicing stranded wire, such as is used for the connection wires on moving picture arcs, scrape about three inches of the insulation off from the end of each wire. Separate the strands into three or four parts and put the ends together so that the strands of either end will come between each other. Wrap the ends tightly together and solder.

It is best not to splice the connecting or lead wires which run from the machine switch to the rheostat and lamp, as there is always danger of not making a good connection, causing the wires to heat and the joint to come apart. Some city ordinances absolutely prohibit the splicing of these wires, requiring wires in one piece.

Stranded wires before attaching to contacts should be soldered together, and when they have a conductivity greater than No. 10 B. & S. gauge they should be soldered into lugs at all contact points of switch, rheostat and lamp.

When using over 25 amperes at the arc, solder will melt in the lugs at the lamp terminals and it will be necessary to use a lug of the clamp variety. To attach these lugs scrape off about three inches of the insulation, lay the wire on the lug, press down the

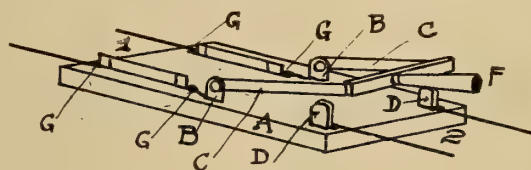


Fig. 2.

points, turn the wire over, and press the other set down. This gives a tight connection without the use of solder.

The carrying capacity of wires of various kinds of work is established by the electrical code of various cities so that a table would be superfluous. No. 16 B. & S. gauge wire is large enough to carry the necessary current for incandescent lighting, but smaller than No. 14 B. & S. gauge should not be used on account of the mechanical weakness of smaller wires

rendering them liable to be broken or stretched in ordinary usage.

Nothing smaller than No. 6 B. & S. gauge stranded wire should be used for moving picture arcs. The reason for having stranded wire is obvious as the wire must be flexible. It should also be asbestos covered rendering it fireproof. The operator should always have an extra set of wires equipped with lugs on hand so that they may be put on at an instant's notice.

Next in importance in our circuit are the switches. Switches are devices for closing and opening the vari-

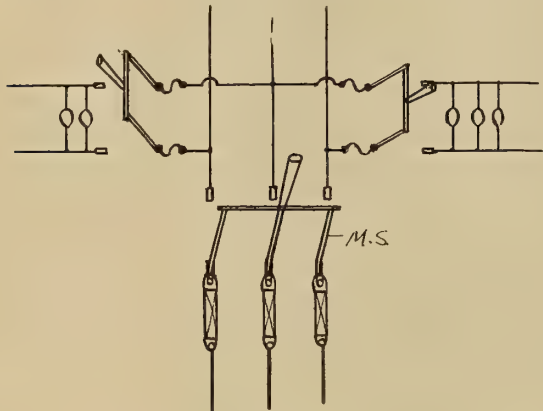


Fig. 3.

ous circuits or branches of an electrical distribution system. They are either of the snap, push button, or knife types. A knife switch should be used when the capacity of the circuit controlled by the switch exceeds 10 amperes. Knife switches should be used exclusively for theater work. If the switch opens but one wire of the circuit, as *A. S.* Fig. 4, it is known as a single pole; if it opens both lines it is called a double pole, as *M. S.*, Fig. 4. On three-wire systems a triple pole knife switch is used, as *M. S.*, Fig. 3. A single-throw knife switch is one which opens but one way, such as *M. S.*, Fig 4; while one that may be closed in two directions, closing a circuit each time, is known as a double throw switch. The double throw is seldom used in small work.

Single pole switches should not be used on a circuit with a greater carrying capacity than six 16-candlepower lamps or their equivalent. Double pole switches are preferable to single pole as they absolutely disconnect any part of the circuit out of use. They are also much more rigid, a necessity in moving picture work as the frequent pulling and closing causes the switch to become wobbly.

The principle parts of a knife switch are as follows: The base, *A*, Fig. 2, which is made of a non-absorbent, non-combustible insulating material, such as slate or porcelain; the hinges, *B*, which carry the blades, *C*; the contact jaws, *D*; the insulating cross bar, *E*; and the handle, *F*. Binding posts, *G*, for attaching the fuses, are generally on the same base. Contacts are provided for fastening the lead wires to the switch.

The blades and contact jaws become roughened by excessive arcing due to the number of times the switch is pulled and closed. These should be smoothed with a fine file. Care must be taken, in cleaning these, not to touch both contacts at once, and stand on an insulating mat or you will get a shock. The nuts which hold the blades on the hinges should be tightened if they work loosely in closing the switch or the blades may

hit to one side of the slots of the contacts. All parts of the switch should be securely fastened together.

Switches should always be installed so that gravity tends to open them rather than close them. (See *M. S.*, Fig. 3.) This is important, because if the switch is installed the other way the blades might fall down and close the circuit while you are fixing the carbons, giving you a shock. Double throw switches should be installed horizontally for the same reason.

The fuses are generally installed at the live end (*1*, Fig. 2), to which are attached the supply mains. The other end, *2*, Fig. 2, is known as the dead end. Leads to the lamp should be attached to this end. In attaching lead wires to the contacts care must be used to make a tight connection as a loose one always generates heat.

The proper place for the switchboard of a theater for pictures only, is the lobby, where view of the screen can be had.

In the better grade of switchboards the mains and also the distributing branches are made of copper bars. On large boards tags should be pasted in back of the various branches telling which circuits they open.

A fuse consists of wires or strips of metal introduced into the circuit, and so designed in cross-section and resistance that they will melt and open the circuit in case of excessive current before the rest of the system becomes unduly heated.

Fuses are of two types—open, or link fuses, and enclosed, cartridge or plug type. A piece of fuse wire of the correct size (fuses are rated in amperes) is just as serviceable as any of the other types and is easily wound around the binding screws. The link fuse affords a better connection because of the copper terminals on the ends which fit under the binding post screws. Care must be taken in putting in a link fuse so that the connection between the fuse wire and the copper terminals is not broken, as this will give a loose connection, generating heat, and the fuse will blow under the ordinary amount of current.

Where a link or open fuse blows as a result of overloading the circuit, the blowing is accompanied by a flash and spattering of the fuse material. With large currents this is dangerous, especially so in the operating room where all the fire protection that can be had is needed. For this reason the cartridge type of fuse should always be used in the lamp-

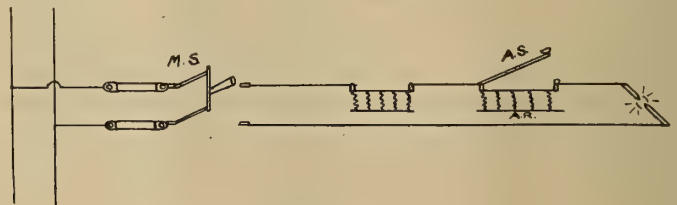


Fig. 4.

room. In this type the fuse wire is enclosed and the casing filled with a powder which smothers the sparking. As soon as any of these fuses blow they should be thrown away, otherwise they may be mistaken for good ones and put in again.

The fuse plug, or plug cut-out, as it is commonly called, is used only for small amounts of current, and is an excellent type for the lighting circuits on an inexpensive switchboard. They are easily installed and if the plug is screwed in tight excellent contact is obtained. They are fireproof, as the fuse wire is en-

closed with mica caps. Switches mounted on a porcelain base, containing receptacles for fuse plugs, are just the thing for small theater switchboards. Use only plug and cartridge fuses on the stage. All fuses are designed so that they will carry an excess of 25 per cent of their rated current before blowing. This is necessary, otherwise a slight increase in the current would blow the fuse.

Never use any copper or steel wire or anything else in place of the fuse. An ample supply of the various sizes used should be kept on hand. Every switch must be protected with fuses and they should also be used whenever the size of wire changes.

A fuse of slightly greater capacity than actually required may be used on the arc lamp, because the amount of current used varies and if just the correct size is used it may blow on striking your arc, and excess will not injure the lamp.

Resistance of some form must be brought into the moving picture arc circuit. When the carbons of the arc are struck a dead short circuit is formed, and if no resistance is in the circuit as much current will flow through the wires as the fuses will allow, or if no fuses are installed as much current will flow through as the wires will carry. This will result disastrously. To prevent this, resistance is cut into the circuit. Ex-

For example we have four coils of 10 ohms each connected in multiple. To find the resistance we add the reciprocals of the coils together— $1/10+1/10+1/10+1/10=4/10$ =conductivity of the wires. Again taking the reciprocal we have $10/4$ or $2\frac{1}{2}$ ohms resistance in the rheostat. If we have 110 volts at the switch and the voltage across the arc is 50 we would have $110-50=60$ volts left. Dividing 60 by $2\frac{1}{2}$ will give us 24 amperes at the arc.

If we have two rheostats each of 5 ohms connected in series the total resistance of the two would be 10 ohms; while if they were connected in multiple we would get but $2\frac{1}{2}$ ohms resistance. Hence the rule the more the resistance in series the less the current, and the more the resistance in multiple the more the current.

There are a number of adjustable rheostats in use where the resistance can be varied by moving a lever over brass contacts. To find out whether these coils are in multiple or series or a combination of the two the wires must be traced out from each contact. This form of rheostat is handy, as the strength of the light may be increased for dense films or decreased when running slides.

To measure the actual amount of amperes used, the most accurate results can be obtained by the use of

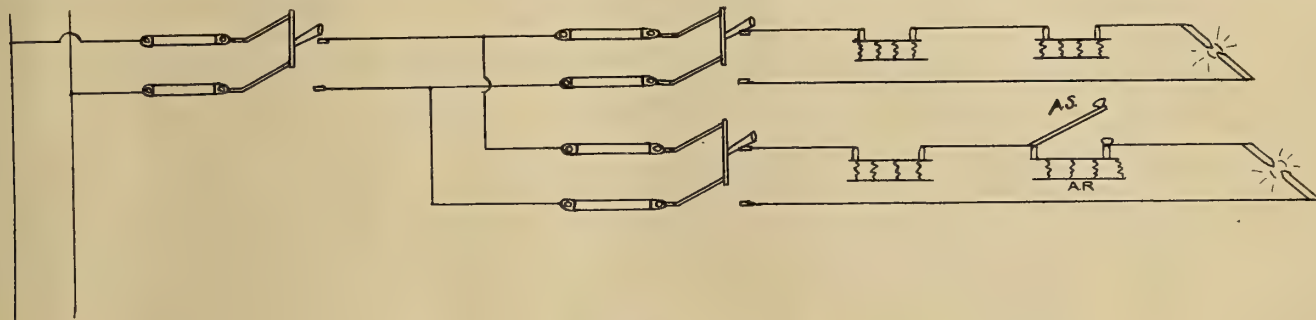


Fig. 5.

planation of the resistance of the arc may be found on page 73 of the May issue.

The only form of resistance available for direct current is the rheostat. The rheostat consists of coils of wire of high resistance, such as German silver, attached to a frame. These coils may be connected in series or in multiple. When in series the coils are connected end to end, and all of the current passes through each coil therefore taking advantage of all of the resistance. In computing the amount of amperes which we will have at the arc through the series rheostat, we simply add the resistance of the coils together with that of the arc and divide the result into the volts.

For instance, if we have four coils in the rheostat of $\frac{1}{2}$ ohm each and the resistance of the arc is 2 ohms, we will have a total resistance of 4 ohms. If we have 110 volts at the switch according to ohm's law we will have $27\frac{1}{2}$ amperes at the arc.

If the four coils would be connected in multiple, that is, all of the ends of the coils fastened to one conductor and the other ends fastened to another conductor, we would have four paths for the current to flow through, and consequently we would get four times as many amperes as if we had but one coil. To find the total resistance of rheostat with coils in multiple we would add the reciprocals (that is the number inverted) of each coil. This will give the conductivity of the wires. Again taking the reciprocal we will have the resistance of the rheostat.

an ammeter connected in series in the circuit. Voltmeters are connected across the line, as the current flowing through them is very small and what current does flow through is proportional to the actual pressure of supply.

The last two years have witnessed the production of a number of transformers for use instead of rheostats on alternating current. In attaching the wires to these transformers both wires from the switch should be connected to one end generally marked "line," while the wires from the other end marked "lamp" are run to the lamp. In a true transformer there is no electrical connection between the wires which enter, called the primary coils, and those which leave, called the secondary; the current flowing out of the secondary merely being an induced one. These transformers by a combination of the number of windings reduce or raise the voltage. Those in use for moving picture work generally step down or reduce the voltage 2 to 1, or if the current enters at a pressure of 110 volts it leaves at 55 volts. Thus, instead of using up the excess voltage by heating up the rheostat and adding to our electric light bill, we reduce the voltage and raise the amperage, as practically the same number of watts are obtained from the transformer as are put in.

We come now to wiring diagrams for lamps. We have two main systems of connecting up lights, series or multiple. In the series system each light is strung out along the line one after the other, while in multiple

or parallel the lights are connected across the wires. In series the voltage for the entire system must pass through the first light; that for the balance of the system through the second light, and so on. In lights connected in multiple the voltage for each lamp is carried only by that lamp. The series system is used only in street arc lighting; all incandescent and projection arcs should be connected in multiple.

There are two systems—the regular two-wire system and the Edison three-wire system. In Fig. 4 we have one lamp connected up for regular moving picture and stereopticon work. While running the moving picture film, the auxiliary switch *A S* should be closed so that the rheostat will be cut out; thus giving us a maximum of amperage for the projection of the films requiring from 25 to 60 amperes according to the kind of current, size picture, and quality of light desired. For the projection of the stereopticon slide only from 10 to 15 amperes are required. By opening the auxiliary switch the auxiliary rheostat is cut in in series reducing the amperage. The slides can now remain longer in front of the light without danger of being broken by the intense heat. The auxiliary switch should be near the operator while he is working on the machine.

Figure 5 shows two lamps connected up for dissolver and moving picture use. The lower arc is used for the moving picture film and the auxiliary switch should be closed, thus giving the benefit of the entire amount of amperes. When projecting the slides, open the switch, thereby cutting in the auxiliary rheostat as previously explained. As the upper lamps is used merely for the projection of slides, the double rheostat may be cut in permanently. This will give the same number of amperes at both arcs, making the light equal in intensity.

The same diagram may be used for a stereopticon dissolving machine by removing the auxiliary switch on the lower line. In this case one large rheostat may be used for each of the two smaller ones.

If you desire to wire up two projection machines use the same diagram, cutting out the second rheostat on both circuits.

Many combination methods of wiring by the use of double throw switches, etc., may be used eliminating the use of one or two switches, but a simple wiring scheme is the best and more easily repaired when something goes wrong. The main switch controlling the arc lamp may be located in the operating room or below on the regular switchboard.

The three-wire system is used to carry heavy current without excessive wire cost. In direct current the outer wires are the positive and negative, while the middle wire is known as the neutral. With this system we generally have 110 volts between either outside wire and the neutral, or 220 volts across the two outer wires. When this system is unbalanced all current to supply the unbalanced lamps flows through the neutral wire.

The three wires are seldom run further than the switchboard, the circuits leaving the switchboard merely being two wires such as is shown in Fig. 3. If desired incandescent lights may be connected up between the neutral and either outside wire. Arc lamps should be connected up the same way. If two arc lamps are used connect one up on each side of the system thus balancing the system when both arcs are burning. Never connect up an arc lamp between the two outside wires as we will then have 220 volts and

more resistance will have to be cut in to take care of it.

Machines may be grounded by attaching a wire to the lamphouse base and running it to a soil or iron pipe other than a steam or gas pipe. This will take care of any slight leaking of current due to faulty insulation, and will protect the operator.

If a fuse blows and also another as soon as it is installed and your carbons are not "froze," look for a short circuit at once.

Be sure to keep all connections clean and tight, so that no extra heat will be generated, causing fuses to blow without the circuit being overloaded.

Pennsylvania Passes Censor Bill

Every film shown in a moving picture exhibition in Pennsylvania in the future will be censored. Gov. John K. Tener signed house Bill No. 601 creating a board of censors and fixing the salaries of the members and the penalties for showing films which had not been passed upon. The bill, which becomes a law Jan. 1, 1912, is similar to laws in other states.

The board of censors will consist of one man and one woman. The chief censor will receive a salary of \$1,500 a year and his assistant will receive \$1,200 a year. All their expenses will be paid out of the state treasury and will be included in the biennial appropriation. The chief censor will have to furnish a bond of \$3,000 and his assistant \$2,000.

The duties of the State Board of Censors, the name of the body, shall be to pass upon every film shown in the state. In addition the board shall see that each film thus censored and approved shall be marked "Approved by the Pennsylvania State Board of Censors."

For each examination of films made by the censors a fee of \$2.50 will be charged and this money shall be turned into the state treasury and the funds shall be used to further the provisions of the act. No picture or film shall be examined before the fee is paid.

The penalties for showing or permitting to be exhibited a picture or film that has not been censored shall be a fine of not less than \$50 for the first offense, and not less than \$100 for each subsequent offense. It shall be considered a separate offense every time an unapproved picture is shown each day.

This law, however, does not include exhibitions of moving pictures and stereopticon views given purely for educational, charitable, fraternal or religious purposes or given by any charitable or educational institution chartered by the state.

Merchants Employ Pictures in Advertising Campaign

A unique advertisement in the form of an outside free moving picture show has been planned by the merchants and jobbers who are members of the Home Products Division of the Chamber of Commerce, Oklahoma City. The plan was adopted at a meeting of the board of directors of the association. It is planned to produce the shows two nights each week, giving the first one about the middle of the month.

The plan is to secure a prominent downtown corner, and arrange a screen upon which to display the pictures.

The moving pictures will be interspersed with slides illustrating Oklahoma City industries and accompanied by a megaphone lecture, emphasizing important points. Also individual advertisements will be displayed.

Getting Publicity by Motion Pictures

By Thomas Clegg

THE motion picture has entered many fields—always to stay, be it understood. Herein lies proof of its value. We are often asked whether we think the universal favor shown to the bioscope is a passing craze, a fad of the period, one of which the public will soon tire. But the juvenile industry is robust, gaining strength, bone and sinew every day. It has cut its eye teeth, and its wisdom molars are beginning to show. Wherever the motion picture has appeared it has made good its claim to favor, enriched some daring enthusiasts, and beggared none.

From the music halls, the illuminating rays diverged to the lecture platform, the demonstrating rooms of learned societies, the operating theater, the laboratory, the classroom, the schools of gunnery and tactics, the manufactory, the foundry, the printing works, and so on; in each instance not only holding its own, but presenting ideas for further development. The query of motion picture permanence is generally propounded by those who look upon the bioscope, first, last, and all the time, simply as an amusement factor; to them it is classed with the skating rink, diabolos, and other entertainments of an hour, a day, a week, of which the public tires and from which it turns, with gratitude, perhaps, but with no desire for continuance.

The value and importance of a scheme of commercial advertising by moving pictures is undoubted. The very newspaper proprietors themselves were among the first to recognize this fact, and, by means of moving pictures, bring to public notice the methods and means by which their papers are produced. These journals furnish, by adoption of the idea, the very best argument that could be adduced in favor of motographic advertising. Such a list of newspapers as the *London Daily Mail*, *Scotsman*, *Tatler*, *Evening News*, *Lloyd's*, and the *News of the World*, may be classed as fairly representative, and these, by practical demonstration, have broken ground for a more extended use of the bioscope as an advertising power.

Over five years ago, I formulated and submitted to the leading British newspaper proprietors, as well as to the great advertisers and manufacturers of proprietary goods, a scheme of which only partial advantage has been taken by a few, including the journal above mentioned. Every detail of prime cost and working expense was included in the scheme, and I offered to initiate the movement by undertaking a bioscope-lecture-advertising combination tour which would appeal with great force to the public.

Either the time was not ripe for this departure, or individual companies imagined that they could proceed on similar lines at less cost, or the various directorates would not consent to adopt the recommendations of their skilled advertising and departmental managers, who gave to the plan their warm commendation. In its entirety the project has never been exploited, but of its importance there can be no possible doubt, and the following account of various negotiations for its adoption may prove of interest; the instances are taken at random as they occur to my mind.

1. An American meat packing company, with an English distributing directorate under the control of a

central body in Chicago. The scheme included series of motion pictures illustrating every stage in the preparation of meat foods "from the hoof to the bottle"—or the table, and this was sent with hearty approval and recommendation by the London managerial body to the Chicago control. The "Jungle" book had recently been published, and Chicago was not in a position actively to support London. *Verbum sap.*

2. A leading British beef extract company next approved—and for a long time considered the advisability of adopting—the scheme. Wise heads of departments warmly supported the enterprising advertising manager in his recommendations, but the vice-president of the corporation could not see his way to the present adoption of the project.

3. One of the world's leading railways "regretted, but was satisfied with existing arrangements." This company now depends largely upon a modified form of the scheme as an important means of exploiting its system; and the attractions of the country through which it passes are now extensively proclaimed by motographic advertising.

4. The general manager of a popular Sunday newspaper accorded me several interviews and practically consented to conclude arrangements, but other considerations supervened and—again—a modified form of the scheme was adopted, the proprietors sending a touring exhibition van into the country districts with motion pictures illustrating the production—"from forest to fireside"—of the newspaper, from the pine tree, through the pulping, paper making and printing stages, to the complete newspaper in the hands of an admiring reader.

Another Sunday journal has followed on the same lines, and at the time of writing the *London Daily Mail* has a series of pictures for music hall display, having for its object the public enlightenment in methods of popular newspaper production.

The above instances could be amplified by reciting the lukewarm appreciation of biscuit and chocolate, soap and match makers, fruit preservers, manufacturers of proprietary articles in every day use, steamship and railway companies, colonial administrators and others, who all saw the undoubted value of the scheme, but from various causes could not adopt it.

Some of these corporations have so far touched the fringe of the idea, in that they have secured motion pictures illustrating methods and means employed by them, but the scheme as a whole has never yet been tried. Its value may to some extent be judged from the resume which follows of the general points submitted for each company's consideration, and I could not better introduce it to public notice than by recapitulating the exact terms in which they were originally brought to directorial notice:

The interest aroused by present methods of advertising great shipping and colonizing agencies, manufacturing industries and proprietary articles is not at all commensurate with the vast sums daily expended in the hope of attaining their object. The usual journalistic advertisements, pamphlets, photographs, posters, etc., are not only costly but, after the first day or two of their appearance, are passed by with

utter indifference, or only studied by firms in competition.

Far and away the most popular form of advertisement—and ridiculously cheap by comparison—is that of a bioscope exhibition, by which life in this and other countries, on board ship, in camp, ranch, or on rail, business methods and processes of manufacture, submitted for public approval in the form of a distinct entertainment, would compel the lasting attention of thousands, where existing methods only casually attract the notice of hundreds.

As a unique method of advertising and creating an educational interest in the productions of large specializing corporations, I venture to submit the following scheme for consideration:

My object is to influence combinations, or groups, of producers of special articles to place before the public in provincial towns, in the form of a distinct free entertainment, a bioscope exhibition showing the process of manufacture and preparation, in which all the movements are realistically portrayed and the attention of the spectators is held in keen enjoyment and satisfaction throughout its course; where business methods can be placed before the public eye in pleasant sequence, interwoven with changing scenes in close proximity to their particular industries. The advantages to be derived from such a sea of motion and illumination are unrivalled, and of a popularity and memorization not to be gained in any other way.

Such combinations of business firms and other agencies as those above indicated will soon be formed into syndicates for the exhibition of animated pictures illustrating their methods. Given four industries which do not clash—say biscuits, chocolate, beef extract, tea and coffee. Each of four firms engage in these industries to expend a few hundred dollars—the price of one page advertisement in a leading popular newspaper: some of the firms already fill two or three such pages each month. With this sum, let each firm procure animated photographic prints of the most interesting stages of manufacture of the commodities for which they are noted.

Subsequent methods of attracting public attention to their wares are simple. Another thousand dollars, and four bioscope outfits for four simultaneous exhibitions in towns wide apart are purchased. A third expenditure of a like sum, and halls and operators are secured. The towns to be visited are then billed and a free series of exhibitions are announced. The assistance of a capable lecturer—with descriptive remarks, bright, lucid and practical—would enhance the success of the display and advance the advertising value of the pictures by actively stimulating the interest of the audience, and his talk could be supplemented by a judicious distribution of the firm's or company's literature, statistics, and other information.

Complimentary tickets to reserve seats are presented by tradesmen and others interested to their customers; all remaining seats are free and open to the general public. A pianist is engaged. The audience enjoys a two-hours' experience which is an education to every member, and the inhabitants of the particular town visited have had such convincing proofs of the superiority of the commodities whose manufacture they have witnessed in all their stages, that the four-firm advertising syndicate will soon realize that a better and more lasting impression has been made than if they had spent a quadruple sum in the usual manner to obtain their results.

The audience has seen Smith's tea grown on the plantations, shipped, brought home, blended and distributed; it has witnessed the methods employed in the production of Brown's biscuits in every stage; it has seen for itself the mysteries attending preparation of beef extract, from the round-up of the cattle on hoof to the ox-in-a-bottle; it enjoys its many preparations of Jones' chocolate with greater zest after seeing the sweet morsels emerge from the almost human machines employed in their production.

This advertising effort can be repeated in fifty or sixty towns by each touring operator in the course of one autumn, winter and spring, and the audiences are far more enthusiastic with a zeal for the commodities which their own eyes have convinced them are genuine, than if they perused all the present literature of the four firms forming the syndicate. Additional entertainment could be afforded at such displays by the inclusion of a humorous subject during some portion of the exhibition, though in many cases such extraneous assistance would be unnecessary, as there are few industries without some element of humor which, judiciously seized upon by an expert operator, would answer the purpose. Nearly every industry would lend itself to the advertising methods here advocated, though some would prove more interesting and adaptable than others, but demonstrations of methods employed by firms comprising such syndicates would be welcomed by the man in the street everywhere, and subjects illustrating industries where the audience can "see the wheels go round" have always been first favorites.

Given sufficient pictorial matter to occupy the whole evening in one firm's interest, the lecture and general remarks could be amplified to that company's benefit, and a better advertisement secured than if the display were divided into two or three sections. Of course, even in the latter case, the program would be so arranged that there would be no clashing of interests.

Such a display would do more to call popular attention to the advantages of any manufactured article than would tons of advertising literature, by allowing the consumers to be their own judges of the conditions, etc., under which their food stuffs are prepared, as the pictures illustrating the different processes would not be vague and motionless reflections of disconnected scenes, but moving, living representations, in which all picturesque and passing incidents would be vividly and actively reproduced.

Such, in the rough, is a direct and thorough scheme of motographic advertising, and if carried out on the lines above suggested, the project would amply repay investment.

It is not enough to secure a series of pictures on the off-chance of a music hall or picture palace manager including it in his program, and it is a pity that such excellent subjects should be made side issues for a music hall to run cheaply—which is not the object of the pictures. Managers cannot afford to give a glaring and palpable advertisement as an entertainment item; they can only show series which will convey a general impression, good, no doubt, but not good enough for the individual advertiser, who wants his products boomed. One-third of his present advertising expenditure, if judiciously laid out on the lines above suggested, would popularize two-thirds more effectually the goods advertised, and the specializer will influence millions of people in his favor, where

by other means he can only vaguely interest thousands.

The music hall usually caters to an amusement-loving public only; anything of a palpably edifying and instructive nature is resented by its patrons, and even the most interesting industrial and commercial subject can be spared only a few minutes of the time devoted by the management to motion picture display. Further, the habits of music halls represent only a section of the public, and a section to which anything savoring of advertisement does not appeal with any degree of force. The vast majority are unaware even of the existence of such subjects, and would not sit out a music hall performance to witness the ten minutes' display at the end of the entertainment. Such being the case, the anxiety of enterprising manufacturers of proprietary articles in every day use to influence the public by this means is unaccountable, when consideration is taken of the trouble and expense to which they have been put in securing the motion pictures illustrating their advantages and processes. It would be as reasonable for the makers of cheap Birmingham jewelry to expect better returns from a costly advertisement in—say—the *Court Circular*, than they secure from a similar trade announcement in the *Weekly Dispatch*.

Commercial bioscope advertising must be regarded as a thing apart from educational, scientific and entertaining development; it must have its own system and its own methods of utilization. With these, skilfully and reasonably exploited, the future for its promoters and for those interested in its working is rosy with promise. Industries already filmed exist in sufficient number to justify an experimental venture. That these have not gained the popular favor expected by their promoters is not the fault of the film maker, but of the proprietor of the industry, who will incur no further expense beyond paying for the acquisition of his own pictures. Again to use a simile—this attitude is as unreasonable as would be that of an advertiser who will furnish electrotypes to the printer of a newspaper, but will not pay for the space he desires it to occupy in the journal.

The subjects already filmed include illustrations of the methods employed in the manufacture of boots and shoes, dolls, matches, soap, candles, salt, cutlery, glass, paper, sweets, biscuits, railway trains and systems, whisky, champagne, sherry, meat juice, chocolate, etc.; they illuminate the production of a newspaper, of big guns, of ships from the cradle to the grave, of harvest operations—agricultural, mineral and marine—by land and sea. Weird, wonderful and entrancing, almost magical, processes are presented in series which can be understood by people of every nation, because pictures speak a universal language.

Many appliances of a time and labor-saving nature in every branch of commerce and industry are made and exploited. Literature and photographs explain their merits with all the skill and ingenuity at the command of expert advertisers, and silver tongued travelers follow up the printed word personally to impress their claims upon the manufacturer or dealer whose trade would benefit by their adoption.

In spite of the trained eloquence of pushful men, the customers are not convinced; they want to see what they are buying, and to do this a long journey to distant works is necessary, for which they have neither time nor inclination, and the expected trade is lost to the manufacturer.

The commercial traveler who cannot convey his goods in unwieldy sample cases, can easily carry a motion picture film which shows his machinery actually at work. He visits a town, hires a picture theater and its staff for a matinee at an hour in the slackest part of the day both for his clients and the picture show manager. He invites his patrons and gets them together for a general chat—he can deal with them individually after the object lesson has soaked in. Good fellowship and buying humor are perhaps promoted by a splash of comedy before the introduction of serious business, when he shows the film of his machinery working, convinces them of its utility, and books their orders from motion picture samples.

Such is the outline only of another phase of commercial advertising by bioscope, which may be filled in, varied and amplified to suit the exigencies of each advertising firm.

Physicians Indorse Educational Films

The Grand theater at Columbia, S. C., recently entertained the city board of health, a number of local physicians and newspaper men with a number of special pictures gotten out by the Edison studio, New York city. The pictures were as follows: "The Man Who Learned," "The Wedding Bell" and "Red Cross Seal." After seeing the pictures the city board of health gave the following indorsement:

"To Mr. John McMillan, Manager Grand Theater, Columbia, S. C., and Mr. Charles M. Seay, Edison Studio, New York City.

"Gentlemen: After seeing the pictures, 'The Man Who Learned,' 'The Wedding Bell' and the 'Red Cross Seal,' we give our indorsement and approval of them, believing that they serve to encourage the people to a proper understanding of the danger as portrayed in the pictures, and, too, will show them the absolute necessity of sanitary surroundings, fresh air, and those conditions that pertain to health and sanitation."

A New Use for Pictures

The business men of St. Paul, desiring to secure the National Educational convention for their city next year, are planning to push the matter with the help of motion pictures. This year the convention is held in San Francisco. The St. Paul men will display motion pictures of their city to the delegates at San Francisco, hoping thereby to win their interest and favor. Pictures of the new high schools of the city, the capitol, the lakes, and parks thrown on a screen on a busy street in the California city, where the delegates are thick, ought to make considerable impression for St. Paul, it is believed.

Macon, Ga., Considering Films

Pictures of Macon may be made here by the Industrial Moving Picture Company of Chicago, and displayed at all of the land shows and larger fairs and expositions of the country this fall.

Chattanooga, Tenn., in Films

The Chattanooga Chamber of Commerce has closed a contract with a film company to take 2,000 feet of views showing the historical, scenic, industrial and commercial attractions of the city.

Recent Films Reviewed

TEN NIGHTS IN A BAR ROOM.—Selig. The leisurely progress of this two-reel photoplay is much like a novel. It shows a succession of incidents strung along over a number of years without much plot (that is, conflict of motives). The action is not as dramatic as that which the photoplay usually employs, indeed there are only one or two "high spots;" but after the film closes, the spectator feels that his interest has not been bestowed in vain, that he has in fact viewed a life portrayal that is worth while. The presentment is so realistic and the personages so well characterized that the performance must needs have a broadening effect on the spectator's knowledge of life—as broadening as a first-hand experience would be. The film "holds the mirror up to nature," and if it shows nothing "plotty" or surprising, the picture is at least interesting and even profitable. It is put on in exceptionally careful style, and the management deserves all praise. The most needle-eyed critic would have difficulty to pick a single flaw of detail. If there is any fault to be found with the film, it would be with the telling of the story. Too much time is devoted to the exposition and too little to the climax. Assuming that the climax comes at the point where the daughter's death brings about the hero's reform, it would seem that his part of the episode is somewhat slighted; his change of heart is not manifested in action. Some scene should have followed the death-bed promise, showing the first steps of his reform; the jump of ten years is too abrupt. That the climax is not all it should be is attested by the fact that a less important scene stands out more vividly in memory—the scene where the drunken father and son attack each other. So far as the main story is concerned this is a subordinate element, but it easily gives the play its most dramatic moment, not solely because the action is physically violent, but because the motives are clear, the acting excellent, and the episode has a great deal of meaning. It is believed that the hero's career could have been worked up to a climax equally dramatic. In all material features the film is a remarkable piece of workmanship, and will undoubtedly add to the Selig reputation.

THE WORLD'S MOST DARING DRIVERS.—Essanay. A sensational sporting event is here rendered in clear photography and well chosen views. In a thousand feet of film we get a very good idea of the event, experiencing a fair share of the thrills that the occasion gave rise to. Probably the film gives more thrills to the minute than the actual event did, for it is of course a collection of the choicest scenes caught by the Essanay photographers. They have been put together in a skillful manner that enhances the already great interest.

ENOCH ARDEN.—Biograph. Having chosen to adapt the well-known Tennyson poem, Biograph has done it quite acceptably. Pictorially, at least, the production is very creditable, presenting several scenes that will stay long in memory. Enoch's departure is wonderfully fine and there are several other scenes, of less artistic merit perhaps, but which convey historical atmosphere with eminent success. And then again

there are scenes so arranged as to be charged with great artistic suggestiveness, such as the final scene where every element of the picture is used to enhance the loneliness and desolation of Enoch's death. As to the dramatic value of the film criticism finds itself in a doubtful mood. If one goes expecting to see a top-notch Biograph photoplay he will be disappointed. Several Biographs of recent months have surpassed it in downright effectiveness, and without such a potent story to work with, either. The movement is rather slow, with an undue amount of repetition and a bewildering number of scene shifts. Some scenes are little more than a glimpse, a snap-shot, so short is their duration. The acting, while adequate, is scarcely up to many Biograph successes of the past; in fact it barely rises to the Biograph average, except in the case of Enoch, whose part was very well taken, notably in the scene outside the window, where he did some remarkable acting with his eyes. It is doubtful if any photoplay climax was ever accomplished with so little real action. The scene was insidiously marred, however, by Enoch's extremely false whiskers. Another flaw of make-up is to be noted in connection with the grown children who were too well dressed to harmonize with their mother's poverty. And again, Mrs. Arden showed very little change with the passage of years, looking too old at the beginning and too young at the end. To sum up the entire film, it seems just to say that the production is very fine in pictorial features, and fairly good as an interpretation of the Tennyson poem—all in all, an exceptional photoplay that is well worth seeing.

THE NOVICE.—Selig. A novel plot, good acting, and beautiful backgrounds, give this subject its strong appeal. The final scene is very impressive whereas it might have been very mawkish, and credit is due the producer for his good taste. Especially commendable is the fact that the false woman, when kneeling at the *prie-dieu*, keeps her back to the camera, as realism demands. Her attitude was quite as expressive as if she had twisted around to face the audience, as many a producer would have directed her to do. Mr. Bosworth gives a fine portrayal of the father superior, dignified, tender and spiritual. The same cannot be said of the duke's uncle who was theatrical and lacking in the attributes of aristocracy. Aside from this one flaw the film is entirely commendable, the plot harmonizing with the mission settings in a most artistic way.

VAN BIBBER'S EXPERIMENT.—Edison. Another photoplay with a moral neither mawkish nor platitudinous, but fresh and true such as the Edison company has a happy faculty of creating. One feels better for having seen the film and departs with a strengthened faith in humanity; which quality is sufficient to put the film in a class shared by few others; but it must also be recorded that the film has other merits as well, with a novel plot giving rise to several strong situations. The acting is of first quality, particularly that of Miss Fuller who surpassed herself; the play of emotions upon her face was truly remarkable. Once in a while an actor gets a role which is particularly

suiting to his abilities, and Miss Fuller seems to have been so provided here. Miss Fuller is a good comedienne, but she is even better in emotional parts that border on the tragic; her work here proves it, as also many roles in the past, the distant past. Mr. McDermott is her worthy collaborator, so that their big scene toward the end becomes a lyrical duet of joy, hope, and regained self-respect. Anyone who wishes to learn how much of thought and spirit the photoplay can express, should take a look at this remarkable scene.

WHEN THE TABLES TURNED.—Melies. The first part of this is a little confusing for a while, as one naturally assumes that the letter from the niece is from the actress. Confusion is further aided by the remarkable coincidence that the niece and the actress are bound for the same destination. Sub-titles clear the confusion later on, however, so no radical harm is done. The main complication is clear enough and very funny. Also well acted, especially by the leading lady. Her assumption of raving madness is picturesque and just exaggerated enough to be amusing, though well within the bounds of good taste. The "pink tea" episode seems somewhat tacked on, but is amusingly handled and has enough novelty to hold a fresh interest, particularly as it offers a glimpse of the delightful heroine in a new phase.

FAUST.—Pathé. An adaptation of the Goethe poem, following the general line of the opera, though not in all respects. The spirit of the presentation is so German that one is led to suspect that it was made there. It has those peculiarly heavy, fat, conventional qualities which go with German art. Some people like things done in "German style," and some do not; it is all a matter of taste. The action is fairly clear, and the settings have an old-world appearance that is particularly suitable to the story, their beauty enhanced by coloring. It is safe to say that the film deserves all the comment which it will excite.

FALSTAFF.—Eclipse. Urban-Eclipse has given Shakespeare's "Merry Wives of Windsor" as good a production as one could ask. The people are handsome, their costumes are rich and appropriate, and the acting is decidedly graceful. The man who played "Falstaff" was formed ideally for the part, being gross in every dimension, and with all the pompous, doting attributes, real or assumed, which Shakespeare conferred upon his immortal knight. A scene snipped from certain parts of the film would make as good an illustration for the printed play as any present edition can show. At all times the stage picture is artistic and rendered in fine photography. The play is not as funny as one would like, but this defect is forgotten in view of the high artistic merit of the production.

TEACHING MCFADDEN TO WALTZ.—Vitagraph. An amusing photoplay in farcical style. The plot is ingenious, giving rise to situations that create plenty of laughter. One imagines the end might have been worked up to a more hilarious pitch; but this does not mean that the end is a failure, for the situation is too inherently good to miss fire altogether. One of the funniest scenes was that which disclosed Mr. Bunny in his well-known role of Irish cook; the audience laughed spontaneously the moment he appeared. Mr. Bunny's mere looks are a comedy asset of large value.

The presentation is quite good, with the possible exception of some of the settings, which are rather shabby.

JIMMIE, THE INSURANCE AGENT.—Gaumont. Jimmie is not afforded a chance to be as engaging as usual because the plot is rather stupid—or, at least, heavily worked out. The situation, while ingenious is hardly convincing, because it shows well-bred people behaving with a lack of dignity that is out of harmony with their apparent station. Wiser would it have been to choose people of a class more easily subject to ridicule. The action moreover is rather hasty and indefinite, not taking time to make points. But of course there is always the appeal of the child actor, who is cute to watch, even if his actions are not particularly effective in a dramatic sense.

A THOROUGHbred.—Edison. A drama of the race track showing no particular novelty or offering no particular thrill, but capably presented and providing sufficient interest to deserve a place on any good program. Possibly the most notable feature is the management of the race scene. A handful of spectators are shown in "close-up" photography, waving and cheering and following imaginary riders with their eyes, until their excitement becomes quite infectious. This expedient is not new, but good team work on the part of the actors renders it especially effective here.

A CURE FOR DYSPEPSIA.—Edison. There is good humor in this story and the actors bring it out pretty well. The pantomime is somewhat too obvious in places, but maybe this was necessary as the situation is rather complicated. One feels disappointed that Bumptious' inebriation did not develop more hilarity; it was certainly a mild spree considering all he took; but possibly this is just as well, for some people are always offended with a jag, no matter what the circumstances. In the hands of an artist, however, a jag can be a screaming delight, and one wishes Bumptious had braved the Puritans and tried it.

A COMEDY OF UNDERSTANDING.—Edison. Nothing but the actors' legs and feet show in this photoplay, and the scene is a muddy crossing. A cute little farce action develops, and the whole thing is clever and amusing.

AVENGED.—Eclipse. Another of Eclipse's historical revivals, done in an adequate and artistic manner. The actors are possibly a little stiff, but this is preferable to the extravagant gesticulation that sometimes mars the Eclipse productions. The film relates a bloody and barbarous story, but such were the times. The ancient spirit is finely suggested.

THE TRAPPER'S DAUGHTER.—Vitagraph. Though the plot here is in no way unusual and rather thin, still the action is spirited, easily comprehended, and the setting novel. Pictures of zero weather in the northern snows come very welcome at this time of year, undoubtedly helping a hot audience to cool off. So much glaring white snow apparently militates against the photographic quality of the pictures, but the sacrifice finds compensation in the novelty of the scenes. It might be objected that abducting a woman with the intention of rape is scarcely a commendable theme for

drama, but the background and conditions of life are so foreign to our own that the picture is not likely to do any harm.

TOLD IN THE SIERRAS.—Selig. A plain, straightforward story, based in primordial emotions, progressing steadily to an exciting climax. The action is violent and the motives fierce, but there is no reason to stigmatize the play as melodrama, because the situations are entirely plausible and enacted in a spirit sufficiently restrained. The plot is not new, based on the return of a husband supposed to be dead, the wife having married a second time; but the setting high up in the mountain snows gives it a new atmosphere, elevating the story in more senses than one. A sub-title states that an act of Providence spares the wife the pain of confession; the act referred to was simply a rifle shot aimed most deliberately by a mortal man, so there seems small reason to attribute the matter to Providence. The actors display commendable ability in the acting of their parts, and the mountain scenery is of rare beauty. The difficulty of taking snow scenes seems to have been successfully surmounted by the camera man, as the usual glare is absent.

THE PRIMAL CALL.—Biograph. This film has a whirlwind finish that drew applause from a Chicago audience, which is such a rare event as to mark the film as exceptional. It shows one male "biffing" another male for the possession of a woman, and then running off with her in good old antediluvian fashion. That this kind of action brought forth admiring applause from a usually mute audience is certainly most interesting; it would seem to lend support to the cynical theory that civilization is after all only a veneer. It certainly bears witness to the fact that your dramatic appeal cannot be too primitive; every man has the passions of the Stone Age still slumbering in him, and will respond to the "primal call." The film is well named, by the way. The acting is good, particularly the hero, who biffed the crowd in rousing style. Who ever suspected that Mr. — had such a brawny physique? And what did he do with it in "Enoch Arden?" These be secrets of the trade, no doubt.

BARRIERS BURNED AWAY.—Vitagraph. It seems rather far-fetched to work up a catastrophe in order to reconcile two families who had quarrelled over a game of cards. It seems something like giving a gallon of castor oil to a sick baby—the cure completely outweighs the cause of the trouble. A neat drama would solve the complication by some incident as simple as that which brought it about. So the piece is rather heavy, plausible enough, but not "nifty." The acting of the children is good—so good that all else is forgiven, if not forgotten.

HIS MISJUDGMENT.—Edison. A very good play indeed, based on an interesting and novel situation. It thoroughly justifies the Edison practice of drawing upon the work of first-class contemporary writers for new and worthy plot material. This one was taken from Thomas W. Hanshew's "Purple and Fine Linen," an undoubtedly interesting story if it may be judged by the photoplay adaptation. The pathos of it is very fine and the fire scene presents a thrilling situation. The sub-title explaining that the paralytic's recovery was brought about by a miracle of Providence is not

very convincing and a rather cheap expedient to boot; but any who feel inclined to raise objections will be appeased when they stop to realize that the cure could have happened naturally and often does under similar circumstances. Edison probably sub-titled it "A Miracle" as being the shortest way to explain the matter. There is nothing but admiration for the extremely realistic and dramatic manner with which the scene is consummated. The acting in this and other scenes is very good. It is in all respects a worthy film.

TWO OVERCOATS.—Vitagraph. A comedy of some originality, rather well presented, and provoking considerable laughter. There are four actors concerned, each of whom was endowed by nature with characteristics which qualify them pre-eminently for comedy. To look at them is alone sufficient to raise a smile.

PROVING HIS LOVE.—Vitagraph. A typical Vitagraph product, strong with "heart" interest, heavy in tone, conventional in sentiment, somewhat far-fetched, but certainly effective, and eminently suited to the taste of the motion picture public. Miss Turner does some beautiful acting, employing her well-known emotional smile with very good effect. Sunshine breaking through clouds is a trite comparison, but it seems especially applicable to Miss Turner's smile. The hero seemed a bit self-conscious. The final scenes play dishonestly with the audience, for the audience is led to believe that the heroine's disfigurement is genuine. An intelligent person resents this; but the "surprise" will doubtless please the unthinking. The lighting of this scene is extremely well managed and gives the pictures an artistic effect.

RAILROAD RAIDERS OF '62.—Kalem. A startlingly realistic war drama showing wonderfully fine management. It is surely one of the most difficult and spectacular films ever accomplished. No person of whatever mental status, elementary or sophisticated, could fail to thrill under the spectacle. It is one of the infrequent films which please all classes. It is a somewhat peculiar film in that there is no heroine or no hero, villain or other leading character. It is simply a drama of men *en masse*, which is after all the salient feature of war. This does not mean, however, that there is no chance for good acting; the team work is indeed splendid, bespeaking careful rehearsal, though the effect is as spontaneous as life itself. The scenes are revealed through the medium of very fine photography, unusually clear for Kalem. It is a film which any exhibitor may safely draw upon to cap the climax of a feature program.

THE RANSOM.—Gaumont. A cute little drama showing Jimmie at his best. He is always most effective when made up as a ragamuffin. The tall hat and long coat make him look like a little hobo Cupid. The plot is quite plausible and thoroughly dramatic, affording Jimmie plenty of chance to play the hero.

ON THE BRINK.—Rex. A creditable film, beautifully presented. The story is simple but quite human and thoroughly in accord with the fisher-folk atmosphere. The acting of the half-witted brother is splendid, one of the finest "character" portrayals one can remember. The actor has managed to invest the part with a great amount of pathological detail characteristic of imbecility, yet without making the picture re-

pulsive. It is a performance showing an amount of skill and good taste that would do credit to the legitimate stage. The other actors are also good, but without such an unusual chance to distinguish themselves. As regards photography and setting the film is simply beautiful. Any licensed manufacturer who is overweeningly proud of his photography had better go and see these smooth, clear, steady, beautifully tinted pictures, and then decide to take a back seat until he can do as well. Rex has shown America that *de luxe* photography is no secret of the foreign makers. The story of "On the Brink" (a meaningless title) is almost as well presented as it is photographed and acted. There is one point open to criticism, however; the door of the ice-house seemed too frail and rickety to convince one that the girl was in much danger. The bolt in particular seemed so slight that a vigorous push would have broken it. The situation would be more effective if the girl were immured behind a stouter door. Aside from this point the scene was entirely satisfactory, so much so that one was at a loss to decide whether the setting was real or a studio counterfeit.

HER SACRIFICE.—Biograph. An interesting story a little bit hackneyed and somewhat overwrought, but certainly dramatic and well presented. The strongest point is the Mexican atmosphere which has been artfully achieved; the weakest point is the sudden fury of the jealous lover, which, under the circumstances, seems deficient in motive. The leading lady filled her role acceptably, being specially successful in such parts; the choice of hero was not so happy, the actor lacking the requisite southern temperament. The backgrounds are very beautiful, and these combined with blue film tints resulted in some lovely moonlight pictures. It cannot be said, that the night effect was carried out very consistently, as one or two bright daylight scenes broke into the sequence. Let us be thankful for what we received, however, as film tinting is all too rare.

THE SUBLIME PARDON.—Pathé. A purely emotional drama. The characters love, repent, forgive for no apparent reason except that it is their nature to do so. There is nothing unplausible about it, and it is quite well acted, but still the drama lacks something to make it really impressive. Possibly this feeling is due to the sentimental nature of the motives, no part of the action being based upon logical necessity.

TRANSPORTATION IN SIAM.—Pathé. The opening view presented by this travel film is highly picturesque. It shows a procession of elephants "mooching" along in caravan style. In the background is a mass of tropical verdure broken by a gleaming flamboyant temple. A delightful picture replete with color and orientalism. Other good scenes follow, and one sighs at the end because the film is so short.

THE PIECE OF STRING.—Imp. This is a notable release, being an adaptation of one of De Maupassant's most famous short stories. It is pretty well handled too, though needless to say the photoplay form loses much of the rare quality of the original. The adapter has also seen fit to tack on an ending all his own, which is decidedly weak and conventional. It would probably give De Maupassant an esthetic squirm. The part played by the dog is also an innovation, if the promptings of treacherous memory may be trusted at

all. The story progresses in a clear straightforward manner with a remarkable absence of subtitles, and easily develops a close interest, though the story is rather repellent in its bitter realism. The acting is good.

WAR AND THE WIDOW.—Champion. This is supposed to be a Civil war drama, and attempts to wring comedy out of a situation that is entirely too serious for levity. War, being what General Sherman said it was, makes poor material for comedy. The film jocularly shows captures and counter-captures with many alarms and excursions during which several improbable things happen in a rather childish way. The improbabilities are not really offensive, because the piece does not come close enough to reality at any point to create a pervading spirit of truth. The settings are well built or well chosen, as the case may be, and the acting is quite agreeable. The plot is clever, in a way, but it attempts to do the impossible.

VILLAGE GOSSIP.—Gaumont. Here an interesting story with an excellent moral is told in superb style—one might say Gaumont style. It is a simple story telling of simple people, but it has been presented with the greatest art. Every detail counts and every action has its effect, revealing beautiful workmanship throughout. A large cast is employed, each member of which does work deserving special commendation. The constable, the sick wife, the two old lady gossips, the school-master and the schoolma'am, the doctor, the mayor, the grocer, the auctioneer, the two bar-room boys—each is a type carefully portrayed and wonderfully true to life. The leading role—that of the poor widow—is taken by that splendid Gaumont actress whose work is always characterized by intelligence and artistic poise. One leaves the film thoroughly stirred by the teaching of it, and wondering at the art of the presentment. It is a film the like of which appears only two or three times a year.

THE CRUSADER.—Edison. This medieval story is sumptuously staged, and the outdoor backgrounds are particularly appropriate. One of them seemed to have something suspiciously like telegraph poles in the distance, which anachronism jarred somewhat, but the rest are of high artistic value. The costuming is equally satisfactory, bespeaking much for the efficiency of the Edison forces while operating so far from home. The story is quite interesting and harmonizes well with the period involved.

FOR THE SQUAW.—Pathé. The first part of this film works up in a consistent and logical way, until the girl from the East arrives, when things take a theatrical turn and end in a tableau that is considerably far-fetched. The situation could have no happy ending, but the producer wanted one, so he pulled the thing around so it looked happy anyway, whether logical or not. Scenically it is a satisfactory Western picture, and the Indians have verisimilitude. The tale is a sordid one involving a despicable white man for the hero, so it is not likely to be very popular.

THE BASEBALL STAR FROM BINGVILLE.—Essanay. This story wanders pretty far from the original theme and cannot be commended very highly for its dramatic workmanship. There is a lack of unity. The foreign elements, consisting of a speedy sparring match and

views of a professional base-ball game, are highly entertaining, however,—more entertaining than the main story itself—so the deficiency of dramatic structure does not really interfere with the entertainment value of the production. The base-ball views are so fine that they will undoubtedly win great popularity for the film.

THE TAMING OF THE SHREW.—Eclipse. This film is even finer than "Falstaff" and marks the second Shakespearian film of highest merit released by Kleine within a fortnight. It is beautifully mounted, beautifully costumed, and above all beautifully acted. Pictorially it comes very close to the ideal, and it catches the spirit of the original with fine sympathy and discrimination. The acting of Petruchio is masterly, the actor delivering the part with vigor and emphasis, but with never a moment's loss of dignity and grace, even in the boisterous passages. He is evidently an artist of the highest rank. Katherine was not so satisfactory, becoming subdued entirely too soon. Like all the rest of the actors, however, she was handsome, dignified and beautifully costumed. One wishes that many of the American film makers and their stock companies might visit this film; it would be such an education. Let no exhibitor who wishes to offer his patrons an example of photoplay art in its maturity, fail to secure "The Taming of the Shrew."

THE STUMBLING BLOCK.—Vitagraph. An agreeable comedy of sentiment, showing some remarkable acting on the part of the dog Jean. The part must have been a difficult one, for she was called upon to show aversion toward an actor who in private life is doubtless one of her best friends. By just what process Jean was taught to do this would be interesting to know. She also manifested an aversion to some most appetizing bones, another stunt that is contrary to dog nature. One sees plenty of dog performers on the stage, but none who display quite the same order of intelligence that Jean does. She is a great favorite with the public, and the combination of Turner, Delaney and Jean always elicits audible recognition and welcome. Miss Turner gave us her old-time smile at the end so that the film seemed to vanish into radiance.

HOW WILLIE RAISED TOBACCO.—Edison. Though the humor of this film is rather labored, it arouses plenty of interest owing to the industrial background and Miss Trunnelle's vivacious acting. She made a very attractive cigarette girl and one hoped to see her involved in a romance, which unhappily failed to materialize. The scenes devoted to the tobacco industry are interesting and well taken, so the film provides sufficient entertainment even if the plot is rather pointless.

FIGHTING BLOOD.—Biograph. When Biograph announced a war film we knew they would do it in rip-roaring style, and such has more than proved to be the case. It is a wonderfully thrilling drama laid in the West during pioneer days, showing how an old soldier and his family of military kids repulsed a band of marauding Indians who made an attack upon his house. The action is not only inherently thrilling, but so realistically and dramatically presented as to raise the effect to the highest pitch. The smoke of battle is there, all right, and all the attendant thrills. The characters are so likable—the fine old soldier and his

brave little flock—that we cannot help sympathizing with their danger as if it were our own. By showing the battle from several standpoints and even presenting a bird's-eye view, the director has managed to give the affair a three-dimensional aspect that is convincing to the point of reality. The film is a remarkable feat of stage-management. It should be booked for two days or more by every exhibitor, in order that those who have "heard about it" may come and see.

HIGGINSES VS. JUDSONS.—Lubin. A comedy drama of novel conception, showing how a deadly Kentucky feud was killed and buried. The drama has often dealt with feuds seriously, but seldom, if ever, humorously. Being based on an exaggerated and irrational attitude they are fair game for comedy, as this refreshing Lubin experiment proves. The actors do good work, though not called upon to do anything very difficult. Aided by good make-up they play country types in an intelligent, straightforward manner, without any conventional hayseed business.

LITTLE SOLDIER OF '64.—Kalem. This photoplay is rather fragmentary, lacking rounded development. The heroine's escapade is surely dramatic enough to warrant a more extended treatment. There are some very realistic battle scenes which stir some excitement, but not nearly as much as if there had been some group or personage to place our sympathies with. In fact, we scarcely know what they are fighting for, since the object of the engagement is not stated. Nor do we know which side won. They are just battle scenes pure and simple, remarkably realistic, but without much rhyme or reason, so the audience's interest remains more or less apathetic. Contrast this with that very thrilling piece "The Railroad Raiders of '62." In the latter the issues were perfectly definite and the various episodes were concerned with the development of a single action. As a result, the audience understood just what was happening and took a lively interest. Battle scenes, though full of action, are not necessarily dramatic unless they have some ulterior meaning. The most dramatic part of this film is found in the earlier scenes where the action is comparatively mild, but meaningful and sympathetic. The first scene shows a remarkably good setting, and the actors carry the action in a simple manner that is true and convincing. Throughout the production is first class, as regards setting, stage-management and photography. One wonders, however, if the battle lines ever do come so close together as some of these scenes show.

THE BATTLE HYMN OF THE REPUBLIC.—Vitagraph. In such films as this the photoplay takes on a new character, presenting ideas in a more pictorial form than usual—almost in the form of tableaux, in fact—and yet retaining enough coherence and progressive interest to be dramatic. The effect is like that of poetry, elevated and impressive. Some of the pictures are frankly symbolical—moving tableaux, as it were—and the art of them is very fine. Particularly notable is the handling of angels, where by means of skillfully manipulated photography they are given an appearance truly ethereal. The usual stage and photoplay angel is a miserable, disillusionizing caricature, but these creatures are beautiful and convincing. To mention all the notable points of this film would be impossible in a short space. Let everybody go and see

the film for himself. It is decidedly worth it, being undoubtedly an artistic achievement.

TESTED BY THE FLAG.—Vitagraph. As this film relates the history of an interesting romance between two agreeable young people, it is bound to please most photoplay patrons, even those who are irritated by the mawkish employment of "the flag" as a test of the villain's character. As he simply mistreated the flag thoughtlessly and without malign intention, it seems absurd to make this stand for an evidence of deep-dyed infamy. There are many patriots, however, of the jingoistic, flag-flapping order who will applaud this very point, so the film is bound to raise strong feelings, one way or the other. One is surprised to find Miss Storey in the cast, and of course glad to see her. Does this mean that the well-known Melies star has transferred her radiance to Vitagraph; or is it just merely an "exchange of artists," as they do it in grand opera?

THE STAR SPANGLED BANNER.—Edison. Let June, 30, 1911, be marked in red letters as the day which released two such notable films as Vitagraph's "Battle Hymn of the Republic" and Edison's "Star Spangled Banner." They are two exceptional films, exceptionally pretentious in aim and exceptionally successful in achievement. And their subject matter, being of a nature truly and rationally patriotic, is exceptionally commendable. Strange to say, they are concerned with a similar theme—the composition of an American battle poem. In each we have a representation of the circumstances that inspired the poet, the act of composition itself, and the effect of the song on the public. The Edison treatment leans more to the dramatic, and the Vitagraph more to the pictorial. The Edison production, however, discloses many beautiful pictures, one or two of highest art. The final tableau is handsomely done, and thrills one's patriotism to the core. It is remarkable how we catch the inspiration of the song merely from a visual suggestion of its rhythm, so that at the end we thrill as if we had listened to and participated in an audible rendition of the anthem. The scene is a sort of lyric tableau, and compels praise and admiration for the able stage management. The same careful, tasteful management is manifest throughout. As a film intended for the patriotic season, it is most effective and appropriate.

THE GREAT HEART OF THE WEST.—Melies. This film has western atmosphere, but little else. The plot lacks force: it is non-dramatic. If the effort was to illustrate the great heart of the West, its generosity and fellowship, the effort is ineffectual, lacking emphasis and significance. There is room for a film based on this theme—many films, in fact—but this is not the one. The author had a good idea, but left it vague.

AN OASIS IN THE DESERT.—Gaumont. This film shows some rare sights and scenes, and will stir enough curiosity to hold an audiences' close attention. One realizes in viewing this beauty spot brought into being by a streamlet gushing out of the desert sand how much of life and natural beauty is due to the presence of water. What a weary, stale, flat, unprofitable world we should have with out it! If the bar-room wit who expresses his acute antipathy to water were compelled to practice what he preaches, he would soon find him-

self in a predicament similar to that of the Man without a Country. Henceforth let him and the unwashed hobo be put in the stocks as blasphemers of nature's most precious gift. The film not only presents scenes of a curious interest but also pleasing to the esthetic eye.

LORNA DOONE.—Thanouser. A worthy adaptation of the famous novel is here given. It might be better in some points; the quicksand episode, for instance, was slighted and the Doones received inadequate emphasis; but the film hits a good level at the start, with its pretty scene between the boy and girl, and keeps to it consistently throughout. If not an inspired adaptation it is at least interesting and the romance has a pleasing quality. The acting is first-rate, except in a few places where it seems hurried; but this fault should be charged to the producer, not to the actors. Several of the scenes show especially artistic backgrounds, all presented in clear photography.

THE NEW FAITH.—Selig. The backgrounds of this Roman drama are little short of wonderful. Apparently a country estate of great magnificence carried out in Roman style, one wonders who the happy owner may be. The Selig company was indeed fortunate in securing them for this picture. Of extreme beauty in themselves, their relation to the drama is most appropriate—a perfect fit. The acting is polished and the plot interesting, the usual Roman nobleman Christian maiden complication with variation. The beauty of the settings and the rich tones of the photography provide many unforgettable pictures.

Theaters and Picture Theaters

The coming theatrical season is likely to show general reductions in the price of seats farther back and higher up. Mr. Frohman has taken the initiative, and his action marks only a beginning. It was surprising when such action did not come last season, for it was about as plain then as it is now that the completion of the moving picture shows would continue and increase until changes in prices and other things took place in the old-line houses. We fear that theatrical managers have needlessly given countless thousands of people a year in which to acquire the moving picture show habit. A habit once formed, in this as in anything else, is not easily abandoned.

Still, the case is not a hopeless one for the managers. One fact they seem to have realized clearly from the start, which is that the movement toward the film houses was not due wholly, or even largely, to lower prices. That was but one of the motives behind the movement. Another was distance, and in a city the size of St. Louis, which has only surface lines of transit, this was not small. Neither of these motives was, however, controlling. More controlling was the fact that the stages in the largest theaters have in late years really offered little but moving picture shows, and many of the figures in the pictures in such attenuated costume as to be called films, indeed. What theater-goer has failed to notice the decline in stage enunciation and modulation within the last ten years? The managers must certainly have failed to insist upon clear and intelligible speech. The people upon the stage have mumbled their lines. They have talked at break-neck pace, in loud but uninflected voices, while,

to increase the bewilderment of audiences, every few minutes in many pieces has brought a sudden eruption of dancing people, dancing and singing words nobody could understand. Pictures, all moving pictures. Wherefore, when the moving picture houses made deep cuts in the prices for looking at pictures, they caught the crowds.

Very likely they will continue to hold them unless the managers of the great houses look after and remedy this vital defect in their own stage work. When they do this the people will come back to them, for it is worth paying higher prices and traveling longer distances to see magnificent stage settings and to hear, in addition, the beauty of the well-trained human voice, and its fine power for the expression of every human emotion. It is not worth while to say the thing can't be done. The English have done it. Every first-class troupe coming from London and touring this country shows us what we have a right to expect in this way. The managers must supply it, or learn that, if they are to produce only pictures, they will ultimately have to meet the picture man at his lowest figures.—St. Louis *Globe-Democrat*.

Letters to the Editors

WHAT IS INSPECTION?

"Inspection," according to Webster, means "close examination," but according to the average inspection department of a film exchange it means running as many films as possible from one reel to another. This is frequently done while looking out of the window, or with one hand employed in fixing back hair. Even with two-handed inspection, the tongue and eyes are often found describing to fellow inspectresses, "an awfully lovely time with Harry last evening." Such inspection means that many a lipped or broken sprocket goes by unnoticed. It makes no difference that one such hole will start many others, for the trouble can be blamed upon the operator, or a machine out of order.

Oil spots on a film are easy. Here is the formula: "To remove oil spots—Spread the oil all over the film." Of course, this makes it impossible for the operator to get a good light through it, but it is easy to tell him that his "carbons were not trimmed." Besides, "was it not carefully inspected by Miss Maggie, the best girl in the exchange?" and "no one ever complained before; did they, girls?" Answer in chorus: "No; sure not."

Another bad rule in many film inspection departments is, that for the first five to ten trips a film requires no inspection whatever. If it broke last night and was hurriedly pinned together, the pin goes out again unseen to vex and annoy the next operator.

We know an exhibitor taking service from "the best," who has a table in the exchange, and can be found every day inspecting the films he is to run that night. He has evidently despaired of getting satisfactory inspection in any other way. Even at that, he must put up with "rain," unless the film has been waterproofed and washed, which is not likely.

Another exhibitor we know who, whenever he gets an Edison waterproof film, takes the trouble to wash it himself before he runs it. These exhibitors are but two of the pioneers who are blazing the way for better inspection, cleaner films, and consequently higher-class entertainment.

All honor to them. May their efforts be rewarded with increased attendance and profit, and may their example inspire all workers in the moving picture field, to the end that the inspection of every film shall meet Webster's definition of "close examination."—A. W. SLEINAD.

Chicago.

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The first copy of MOTOGRAHY has just reached us and we are exceedingly pleased with it. Assuredly there is room for a journal which treats of matters connected with the industry with the thoroughness which you are evidently aiming at.

We shall certainly number ourselves among those who will bind your journal, so you will please, send us an extra copy, for

which we enclose a year's subscription of \$3.00.—THE NATURAL COLOR KINEMATOGRAPH CO., LTD., MAURICE F. KEY, PUBLICITY MANAGER.

London.

NEWS FROM ENGLAND.

I must say that my belief is that a weekly trade paper is nothing more or less than a circular, whereas your monthly, from the look of the numbers you have sent me, seems to have gone back into the old style of the original *Nickelodeon*, which was certainly one of the best papers ever published in connection with moving pictures.

I hope your efforts to establish a really interesting and educational paper will be crowned with success.

Business here, as you probably know, is conducted on entirely different lines to the trade in America. Every film is seen by the buyers on the screen and the quality and subject carefully considered before they give their orders. Of a poor film or bad film you sell absolutely nothing. And it is the same with the showman; the people using first and second runs come round and look at the films and select their programmes.

On this market there is about 100,000 feet of new films every week to select from, and it is a curious thing that notwithstanding the market is open and the prices of the "trust" combination are mention at 4d, whilst the Continental and the English people will give you any discount you offer—in fact, there are plenty of films sold at 2½d a foot—yet the "trust" combination supplies the majority of the programmes, and almost all the headliners, and it is generally admitted that without them business here would have to cease.

Of course you already know that the theaters here are much better conducted and built on a more sumptuous scale than in America, and the projection would be an eye-opener to most American showmen.

I am afraid I have made this letter a little long, but thought that these few items would be of interest to you.—E. H. MONTAGU.

London.

The Recoil

I met a friend of lofty brow—
As lofty as the laws allow.
I said to him, "You'll know, I'm sure:—
What's doing now in littrychoor?"
Said he: "I hate the very name;
I'm weary of the blooming game.
I read, whenever I have time,
Something by Philips Oppenheim."

"Cheer up!" said I. "What's new in Art?—
You drift around the picture mart.
What do you think of Mr. Blum?—
Some say he's great, some say he's bum."
"I'm strong for Blum," my friend replied;
"His pictures are so queer and pied.
I wouldn't change them if I could;
I'd rather have things queer than good."

I spoke of this, I spoke of that;
But everything was stale and flat.
Said I, "You once adored the chaste;
You used to have such perfect taste."
"Good taste," he wailed, "brings but distress;
'Tis an affliction, nothing less;
While those whose taste is punk and vile
Are happy all the blessed while."

"O, take a brace, old man!" said I.
"Let me prescribe a nip of rye;
And then we'll go to see a play:
I've two for Barrymore today."
"No, no," he groaned; "'twould be a bore,
With all respect to Barrymore."
Said I: "Then whither shall we go?"
Said he: "A moving picture show."

—B. L. T., in Chicago Tribune.

Of Interest to the Trade

The Crusaders

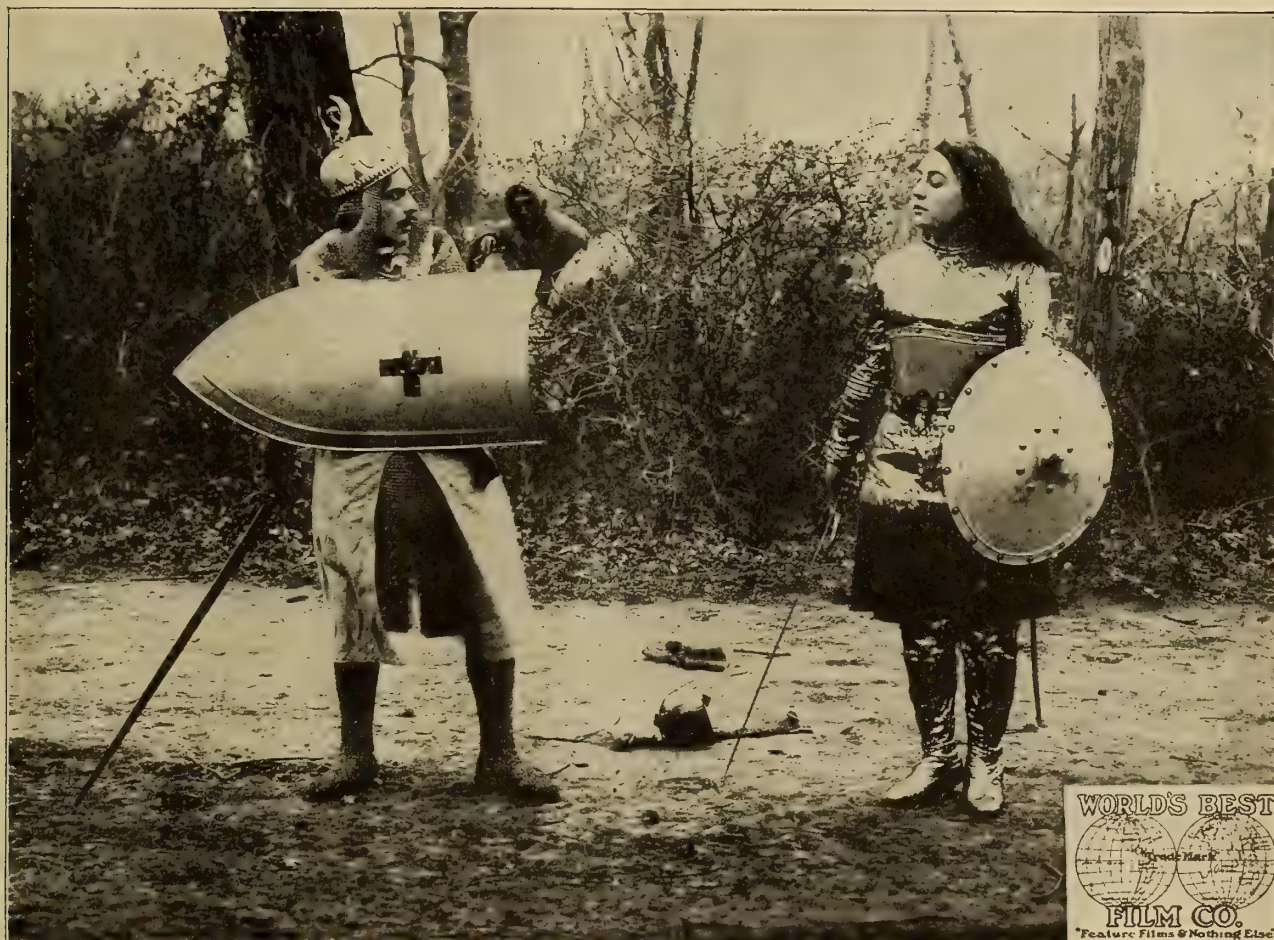
A film entitled "The Crusaders; or, Jerusalem Delivered," recently made by the Cines company of Rome and distributed in America by the World's Best Film Company of Chicago, is a production of great magnitude and high artistic merit. Tasso's famous poem, "Jerusalem Delivered," formed the basis of the adaptation, and there is no doubt that the makers have done full justice to the subject. Four reels are employed in the telling of the story, and scene after scene of spectacular proportions is unfolded.

As the title implies, the action is laid in medieval times, during the period of the great Crusades, the imme-

the Crusaders, which is especially attractive because of the antiquated implements of warfare used, and it gives the average onlooker an opportunity to compare present methods with the hardships great armies had to undergo in those times.

It was no easy job for Godfrey's men to take a walled city with nothing more formidable than a handful of cobble stones which were hurled against the walls by means of large towers, and afforded the attacking forces a vantage point from which to throw their projectiles, and a cover in which to work in making a breach in the strong wall.

The massacre of the Saracens in the stalls of Jeru-



Combat between Tancred and Clorinda.

diat scene being Jerusalem and its environs. An heroic atmosphere pervades the pictures and the struggle between Saracen and Crusader is illustrated in many stirring scenes. The action alternates between the two opposing forces, with the result that we see not only the picturesque encampment of the Christian army, but the tents and gorgeous palaces of the Saracens as well. The atmosphere of the time is conveyed to the spectator by an infinitude of realistic details, always combined with a care for the artistic effect. The beauty and magnitude of the scenes is extraordinary, undoubtedly one of the most pretentious film productions ever attempted. The closing scene of the film shows the storming of the walls of Jerusalem by

salem is strongly depicted, and the final ditch and hand to hand encounter in the Sultan's palace is one of the most vivid things that could be imagined.

All and all, this is a magnificent reproduction of ancient warfare as nearly as it might be reproduced from the historical accounts of such engagement.

A few of the principal characters are Godfrey of Bouillon, leader of the first crusade; Tancred and Reynold, his lieutenants; Clorinda, a Saracen princess and warrior; Armida, princess of Antioch; Sultan Al-ed-Din; Ismene, a magician; Sophronia, a Christian maid; Ollindo, her lover; populace, mob scenes, etc., by the stock company.

Trap Shooters in Pictures

The photograph here shows some of the greatest trap shooters in the world posing for the motion picture cameras of the Industrial Moving Picture Company, of Chicago. The occasion was the Grand American Handicap Tournament held recently at Columbus, Ohio. This is



Trap Shooting at Columbus, Ohio, Tournament.

said to be the first time in the history of American trap shooting, one of our greatest national sports, that a motion picture record has been made of the event.

The films turned out splendidly and will be exhibited before the various gun clubs all over the country, under the auspices of the DuPont Powder Company. They have already been shown to prominent shooters in the East and were enthusiastically received by them.

From left to right in the photograph the shooters are: Rollo O. Heikes, W. H. Heers, Fred Gilbert, Lester German and W. R. Crosby.

A Revelation to Exhibitors

A visit paid by one of our representatives to the demonstration room of the Sunlight Metallic Screen Company caused quite a change in his idea of the value of having a particular kind of screen.

It has been the general opinion that any old kind of screen that would show the picture would answer the purpose; but to disprove this at one glance drop in on Mr. Wylie, of the Sunlight Company in the Fisher building, Chicago, and let him show you.

The writer saw a picture projected on a screen that was made up of three different kinds of material, half of it being Sunlight screen, the other two quarters being the ordinary type of curtain.

When the figures moved about from one part of the screen to another the most vivid contrasts were noticeable. It is really an education in the value of having the right kind of screen. We understand that the Chicago police censors view all their pictures on Sunlight screens.

Tribute to the Cameragraph

The Nicholas Power Company is sending out a pamphlet, entitled "The Proof of the Pudding," which contains a collection of letters from all states of the Union and from a few foreign countries, which have come to the company without any solicitation, and which show better than anything else the way in which Power's Cameragraph No. 6 has been received by the moving picture fraternity.

The Power Company has put its best thought and

the product of many years' experience as builders of moving picture machines into this latest production. Every Power's Cameragraph machine is sold under the following guarantee:

"We guarantee the mechanism of every Power's Cameragraph No. 6 to be free from defects of workmanship or material, and will replace free of charge within one year from date of sale every part showing a defect of any character or which becomes worn out in service, provided such part is returned to us, charges prepaid for inspection."

The company not only lives up to every word of this guarantee, but never hesitates to do anything in its power to insure the complete satisfaction of users of Power's Cameragraph with their machines.

Selig Enlarges California Plant

The Selig California Company has purchased a large tract of land adjoining their present quarters and will erect more buildings of the same substantial nature which characterize their present property. W. N. Selig should be held in high esteem by the citizens of Edendale. He has done more to build up and beautify the little foothill town than anyone else, and the completion of his new building operations will result in a picturesque landmark.

Rothacker in Larger Quarters

Since its organization last October the Industrial Moving Picture Company, of which Watterson R. Rothacker is general manager, has occupied offices on the eighth floor of the Boyce building, Chicago. The company's business has grown so rapidly, however, that the space was inadequate, and Mr. Rothacker leased a splendid suite on the third floor of the same building. The new offices the company is now occupying.

Motiograph Business Good

We are informed by L. A. Woodward, vice-president and manager of the Enterprise Optical Manufacturing Company, that business was never better. The demand for the Motiograph projecting machine has shown a decided increase, and the growing demand for it in the East has induced Mr. Woodward to leave for a two weeks' trip to the largest eastern cities to keep appointments with a number of dealers who are anxious to arrange for the sale of the machine.

Canadian Province Regulates Shows

From Kingston Consul Felix S. S. Johnson reports that the Province of Ontario has passed a law, operative on June 20, regulating the moving-picture business. It provides that all films to be exhibited in Ontario must be passed upon by a board of censors and stamped. The regulations governing moving-picture theaters and film exchanges are now being issued.

"Foolshead" Biographical

Perhaps no comedy man is more sought after than "Foolshead," the chief actor in the Itala Stock Company, says *Opinion*. Andre Deed, as he is known in private life, was born in Havre just thirty-two years ago.

He commenced business by securing a very subordinate post on a railway. After two months of this uncongenial labor he obtained a position in an amateur theatrical company in Nice, where he played "heavy" parts from an old repertory.

Many changes and privations followed, and he ultimately decided to enter the cinematograph business, and

commenced with the well-known firm of Pathe Freres. His exceptional talents were quickly recognized, and he very soon became leading man. Once again he changed from Pathe's to the Itala company, with whom he signed a contract which does not expire until 1913. His wife, Mme. Valentia Frascoroli, is a charming artiste from Turin, where the two now live.

Among the Picture Theaters

PERSONAL NOTES.

James Kirkwood, well known to the trade, has been placed in charge of the Reliance company's studios, and will hereafter direct the production of all films issued by this company. Mr. Kirkwood was already well known for his dramatic ability and had scored a number of successes on the legitimate stage before taking up the silent drama, having at various times played leading parts in stock and road companies, thereby gaining much valuable experience which will be of great assistance to him in his present work.

Virginia Aileen is the name of a brand new girl baby who recently took up her abode in the home of Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, Chicago. We extend congratulations.

Thomas Clegg, formerly manager of the publicity department of Charles Urban, London, recently died in that city. Mr. Clegg was noted for his efforts to improve the trade and elevate its standard to something more than the ordinary picture show. He was much devoted to the educational side of the moving picture and looked forward to the development of the business in this direction. He was especially fitted for the position he held, as he seemed to have the ability of summing up in the choicest language the finest descriptions of the films presented on the screen, and the high-class booklets and other literature descriptive of Urbanora House and Kinemacolor, also bear evidence of his intelligent writing and clever style. On account of ill health he gave up his work with Charles Urban and took a position with the Educational Film Company, 101 Wardour street, but for the three months preceding his death he was compelled to give up work entirely. He was 54 years of age and leaves a widow and two children.

Thomas A. Bedding, formerly editor of the *Moving Picture World*, and later connected with the Associated Motion Picture Patents Company, has severed his connection with the latter and it is understood he is entirely out of the motion picture field, for the present at least.

Thomas H. Quill, formerly with the Selig Polyscope Company and later with the A. B. C. Poster Company, has returned to motion pictures as manager of the World's Best Film Company, with offices at 810 Boyce building, Chicago.

CONVENTIONS.

The Michigan State Exhibitors' Association is holding its annual convention at Detroit as we go to press, July 11, 12 and 13.

The National Exhibitors' Association will hold its annual convention July 30 to August 3 at Cleveland, Ohio.

ROLL OF THE STATES.

ALABAMA.

A new vaudeville and moving picture theater is being erected at the corner of Green and Eustis streets, Huntsville, by L. S. Sugg.

The Amuse-U and Pastime theaters, two of Birmingham's leading moving picture houses, have decided to abolish the vaudeville features and continue to run pictures only, with the additional attraction of a five-piece orchestra. H. M. Newson, manager of the Amuse-U, states that his patrons seemed to be better pleased with the pictures than vaudeville and it is only after many requests that it has been decided to run pictures exclusively.

ARKANSAS.

W. R. Sawyer, who has made such a remarkable success of the Joie theater of Fort Smith, has purchased the Yale in that city, which he will remodel and operate it upon the same high standard set at the Joie, which is said to be one of the very best in the entire south-west.

CALIFORNIA.

The El Rodeo, 805 East Fifth street, Los Angeles, is the name of a handsome little moving picture theater recently opened

by Miss F. T. Emery, who enjoys the distinction of being the city's first woman exhibitor.

The Pacific Moving Picture Advertising Company has been incorporated at Los Angeles with a capital stock of \$25,000. The directors of the company are L. E. Bohymer, R. Garner Curran, T. C. Erringer, W. J. Wood and E. F. Hanson.

L. H. Sutton, formerly connected with the Grand theater at West Baden, Ind., but now located at 689 West Lake street, Los Angeles, will open a high-class moving picture theater in that city.

A new moving picture theater circuit has been formed with Ralph Pincus, of San Francisco, at the head. The circuit embraces theaters in eight northern California cities, including Stockton, Chico, and San Jose. Associated with Manager Pincus are J. J. Gottlob, Melville Marx, Sant Loverich and H. Giesea. The name of the combine is Vaudi-Foto Amusement and it represents an investment of \$1,000,000. The entertainment given in these theaters will consist of vaudeville and moving pictures.

An organization has been formed at Long Beach by S. Asai, a Japanese; E. M. Denison, president, and L. D. Clawson, with a capital stock of \$15,000, for the purpose of introducing into Japan for the first time moving pictures of American scenes. The company is known as the International Moving Picture Company of Long Beach. It is also the purpose to import Japanese films to be exhibited in this country, especially on the coast in houses patronized by Japanese. An effort will be made to introduce motion pictures on Japanese men-of-war, through the influence of Mr. Asai's relatives, some of whom hold high rank in the navy.

DELAWARE.

The Consolidated Film & Supply Company has been incorporated with a capital stock of \$250,000 by W. J. Maloney, M. C. Taylor and W. N. Akers, of Wilmington.

CONNECTICUT.

The Scenic theater at Hartford has been leased by the Sheedy-Keeney Circuit, operating twenty theaters throughout the New England States, who will convert it into a high-class moving picture and vaudeville house.

The Pastime theater at Bristol has been purchased by Messrs. Slocum and Chappell, who will convert it into a first-class house and operate it under the name of the Star.

FLORIDA.

The Bonita moving picture theater in Ybor City, formerly owned by the Picture Plays Theater Company, has been purchased by W. M. Sipe, who will use every effort to make the place even more popular than it has been.

GEORGIA.

The Air Dome is the name of a new open-air moving picture theater opened at Fitzgerald which has a seating capacity of 1,000. The building is open to the sky and at one side tables are placed where refreshments may be served.

The theater building corner Magnolia and Third streets, Jacksonville, has been leased by Messrs. Polk & Co., who will convert it into a first-class moving picture house.

ILLINOIS.

The Illinois Amusement Company, Chicago, has been incorporated with a capital stock of \$2,500. The directors are Max Guthman, Jacob Rothschild and Frank H. Becek.

Articles of incorporation have been filed for the Pantheon Theater Company, Chicago, with a capital stock of \$15,000. The directors are Constantine Theodore, Nicholas Kilavos and Nicholas Cashburles.

The Family theater at Macomb has been purchased by Harry Frank, who has greatly improved it and will conduct it as an exclusive moving picture house.

The airdome at Urbana has been opened under the management of John Block. The program will consist of moving pictures and illustrated songs.

ing capacity will be between 1,000 and 1,200 and the program will consist of vaudeville and moving pictures.

The Majestic is the name of a new moving picture theater opened in the Hegert building at Amboy by Ralph Dixon, of Dixon.

Articles of incorporation have been filed with the secretary of state for the Alpha Camera Company, Chicago, with a capital stock of \$5,000. The incorporator is James E. Brown.

The New Star theater, of Fulton, formerly owned by C. H. Cooley, has been purchased by Auber Hanson, who will operate the same.

E. H. Harris will erect a new moving picture theater at Vandalia.

Manager James J. Reilly, of the Princess theater, Alton, announces that he will discontinue the vaudeville attractions until fall and the house will be devoted to pictures exclusively during the summer.

The Chicago Motion Picture Machine Company has been incorporated with a capital stock of \$2,500 by Rupert G. Stronach, C. E. Robinson and U. G. Ward.

INDIANA.

The Jasonville theater, of Jasonville, formerly owned by Howard L. Hyatt, of Terre Haute, has been purchased by Elmer Yeoman, a farmer near Switz City, for a consideration of \$28,000.

During the summer the Family theater, Lafayette, will be run as a summer vaudeville and moving picture house at an admission price of 5 cents.

The Western Amusement Company, which recently purchased the Royal and American moving picture theater at South Bend, have closed the Gem theater operated by them in that city. The reason given for the closing is to prevent the duplication of films.

A moving picture theater will be erected on Martha street, near Second, Tolleston, by M. M. Winter.

The Lyric theater at Fort Wayne has been purchased by Messrs. Edward Klein, Harry Brian and L. A. Crowley.

The Great Western Amusement Company, Indianapolis, has been incorporated with a capital stock of \$5,000. The directors are W. A. Coppack and G. H. Hoffstadt.

IOWA.

The moving picture theater at Griswold has been leased by F. W. Hanton, who will improve the same and supply his patrons with high-grade entertainment.

Messrs. Voelker and Ewoldt have made arrangements to open a moving picture theater at Kingsley.

The R. Arie & Sons Realty & Loan Company has purchased a site in Boone on which they will erect a modern vaudeville and moving picture theater.

The Dreamland moving picture theater of Boone has found it necessary to seek larger quarters in order to be able to accommodate its patrons.

Tom Morrish will open a moving picture theater at Knoxville, which will be up to date in every detail, and one of the nicest in the state.

A moving picture theater has been opened in the Lehan building, Council Bluffs, by L. D. Cogswell.

Judge C. G. Lee, Charles Sears and Stewart Narvis, prominent business men of Ames, have formed a company and will erect a new scenic theater.

KANSAS.

Gordon Bros. of Topeka are fitting up a moving picture theater at 400 Kansas avenue, at a cost of \$4,000, which will be ready to open about September 1. It is stated the house will be operated by an eastern concern.

KENTUCKY.

Articles of incorporation have been filed for the Empress Amusement Company, Louisville, with a capital stock of \$12,000 for the purpose of conducting moving picture theaters and other places of amusement. The incorporators are W. A. Kinney, Irwin C. Simon, William B. Thomas.

Articles of incorporation have been filed with the County Recorder for the Grand Theater Company of New Albany.

LOUISIANA.

The Pearce Amusement Company is erecting a new moving picture theater on Canal street, between Carondelet and Baronne streets, New Orleans, at a cost of \$20,000, which, it is said, when completed, will be one of the largest, coolest and most comfortable in the South. It will be under the management of A. G. Shear. The name of the theater will be supplied by the people of the city, who will be requested to send Manager Shear the name in a sealed envelope which they think the most suitable and the one who suggests the name chosen will be given a year pass to the house.

MARYLAND.

The Marvel is the name of a new theater just opened at Frederick to take the place of an old one by the same name.

Plans have been prepared for the "Picture Garden," a high-class moving picture theater to be erected at Lexington and Charles streets, Baltimore, at a cost of \$20,000.

MASSACHUSETTS.

John Williams contemplates the erection of a moving picture theater at 530 Dudley street, Dorchester.

John F. Cooney, proprietor of the World in Motion, Pittsfield, is negotiating for a building in Housatonic in which to open a moving picture theater there.

The Boston Moving Picture Company has been incorporated with a capital stock of \$10,000 by C. Frank Waid, John F. Waid, George E. Eames.

Edward McCarthy, of the Gaity theater, Springfield, is making arrangements to erect a high-grade moving picture theater at the corner of Elm and Bartlett streets, that city.

The Gayety is the name of a new moving picture theater erected at Westfield by J. M. O'Donnell.

MICHIGAN.

The Photoplay theater is the name of a new moving picture theater opened at Manistique under the management of Messrs. House and James, owners, who have spared no expense to make it comfortable and thoroughly up to date.

Max Fisher will begin the construction of a moving picture theater at Calumet about August 1st, which will probably be ready to open to the public about November. It will have a seating capacity of 600.

The Pastime is the name of a new moving picture theater recently opened on North Saginaw street, Pontiac.

Arthur Nortquist is now sole owner of the Palace theater of Cadillac, having purchased the interest of his brother and Orville O. Borst. He will continue to give the same high-grade entertainment as in the past.

C. S. Sullivan, manager of the Royal Theater Company, operating picture theaters in Calumet, Laurium, Hancock, Ishpeming and Escanaba, has arranged for vaudeville acts to appear at his theaters in connection with the pictures.

August Allen will open a moving picture theater in the new business block now being erected by Jafet Rytkenon.

MINNESOTA.

The "New Empress" is a late addition to the moving picture theaters of Faribault.

MISSISSIPPI.

The Alamo Theater is the name of a handsome, up-to-date moving picture theater to be erected at the southeast corner of Washington and South streets, Vicksburg, by Herman Fitchenberg proprietor of the Fitchburg enterprises in New Orleans. The house, which is to be modern in all of its effects and arrangements, will be completed by September 1. The general style of architecture will be Colonial. The balcony will be especially arranged for colored people, who will have a separate entrance and ticket office. All seats are so arranged as to give a clear, unobstructed view. No expense or pains will be spared to provide for the comfort and convenience of the patrons. Especial attention has been paid to ventilation and heating. The estimated cost is \$30,000.

MISSOURI.

E. Harry Pipe, manager of the Delmar Theater of St. Louis, has leased a site on Olive street on which he will construct a new vaudeville and moving picture theater at an estimated cost of \$40,000, which will be completed about October.

Articles of incorporation have been filed with the secretary of state for the Aladdin Amusement Company with a capital stock of \$4,000. It is the purpose of the company to maintain and operate moving picture theaters in the towns in the southwestern part of the state.

The Talbot Hippodrome is the name of a popular price vaudeville and moving picture theater to be erected at 15 South Sixth street, St. Louis, by the Frank Talbot Amusement Company at a cost of \$125,000. It will have a seating capacity of 3,000 and will be opened some time in September.

The Aubert Amusement Company, St. Louis, has been incorporated with a capital stock of \$10,000. The directors are Elmer H. Candy, Ray M. Eilers and John W. Calhoun.

MONTANA.

The Alcazar Theater at Kalispel has been purchased by E. B. Knott, of that city, and Foster Steele, of Eugene, Ore.

The Orpheum Theater, at Great Falls, has been renovated, redecorated, and a new and adequate ventilating system installed, a new pipe organ added and various other improvements, and has been reopened under the name of the Gem. L. L. Freeman,

who is owner and manager, says that he proposes to give his patrons entertainment unsurpassed in that section with features few other houses are in a position to present.

A. L. Babcock, of Billings, will soon open, in that city, one of the handsomest exclusive motion picture houses to be found in the West with a seating capacity of 1,800.

NEBRASKA.

The Bijou Theater at Ashland has been purchased by Mrs. Jennie Sommer, who will make a number of improvements, including the installation of a ventilating system, which will keep the theater comfortable.

Messrs. Chamberlain and McCarthy, of Grand Island, have purchased the Lyric Theater at Aurora. The new owners are experienced in the business and promise their patrons high-grade entertainment. They have installed a new electric piano.

The new Pastime Theater was recently opened to the public at Kearney.

NEW HAMPSHIRE.

The Star Theater at Manchester has been purchased by Milton Wilkinson.

The Star Theater, Solomon Falls, has been purchased by Thos. F. Hughes.

NEW JERSEY.

One of the largest moving picture houses in Trenton was recently opened at South Board and Dye streets by Robinson Brothers.

The Bijou is the name of a new moving picture theater opened at Red Bank under the management of Charles C. Spalsbury.

The Lyric, 1806 Atlantic avenue, Atlantic City, has been purchased by Messrs. Beard and Avodon.

NEW YORK.

The Rex Film Company of Albany has been incorporated with a capital stock of \$25,000 to deal in and lease moving picture films. The incorporators are G. F. Wright, W. Devery, and S. O. A. Murphy, Albany.

The Hercules Moving Picture Manufacturing Company of Manhattan has been incorporated with a capital stock of \$25,000 by B. Benson and M. Ely, C. E. Merrill, Brooklyn.

The Comet moving picture theater at Lestershire has just undergone extensive changes and improvements which have added greatly to its attractiveness.

The Bijou Moving Picture Theater at Waterloo has been purchased by F. Bitner, of East Rochelle, who will operate the same.

The Gem Theater of Warren has been leased by J. I. Gilberts of Jamestown.

The moving picture theater, 58 Willett street, New York, has been leased by David Pollock and others for a term of almost five years.

M. Slotkin, 412 William street, Buffalo, will erect a new moving picture theater at a cost of \$3,000.

Plans have been filed by Architects Hunt and Wiseman for a moving picture theater to be erected at Eighth avenue and 111th street, New York City, for Michael Rowen.

A moving picture theater will be erected by Messrs. Cortess and Comfort at Seventh avenue and 137th street, New York City.

The Empire Theater, 19 Woodward street, New York, has been leased by A. J. Dillington, who will convert it into a high-class moving picture and vaudeville theater.

The "Garden of Eden" is the name given a high-class moving picture and vaudeville summer theater to be opened at Hancock street and Bushwick avenue, Brooklyn, by the Eden Amusement Company.

The Wonderland Theater of Canton has been purchased by E. L. Rushton.

Plans have been filed for a new moving picture theater to be erected at the northeast corner of Eighth avenue and 145th street, New York City, for Martin Meyer at a cost of \$2,000.

John S. Newman, the original moving picture man of Corning, has sold his property, the popular Newman Theater, in that city, to Leo Scott and John Crowe, who will continue the business under the name of the founder. Mr. Newman controls theaters in Addison and Watkins, which he will continue to manage during the summer and in the fall he will move to Utah, where he will engage in the amusement business.

Plans have been filed for an open-air moving picture theater to be erected at the southwest corner of St. Nicholas avenue and 177th street, New York City, for H. Guthin.

Frank Nowak, 1584 Genesee street, Buffalo, will erect a moving picture theater.

The Simplex Home Motion Picture Company has been incorporated to manufacture motion picture apparatus; capital stock,

\$500,000. The incorporators are W. S. Allen, F. J. Redman and E. A. Craighill, New York.

The Genesee Theater Company will build a moving picture and vaudeville theater at 735 Genesee street, Buffalo, at a cost of \$20,000.

A. Lowe, 972 Kelley street, New York, will erect a moving picture theater at northwest corner of Hancock street and Bushwick avenue.

The Picturegraph Company has been incorporated to manufacture moving picture apparatus; capital stock, \$250,000. The incorporators are B. A. Proctor, F. C. Morgan and W. S. Allen, New York City.

OHIO.

The Grand Moving Picture Theater at Byron has been purchased by M. A. Ireland and R. A. Leonard. The Grand is one of Byron's most successful and popular moving picture theaters and it shall be the aim of the new owners to still maintain this standard.

Walter B. Moore, manager of the Lyceum Theater at Toledo, has opened a summer theater at Summit and Galena streets which will be devoted to vaudeville and moving pictures.

The Utahna is the name of a new moving picture theater recently opened at Coshocton, said to be the handsomest of its kind in the state. The interior is decorated by hand oil paintings. The front is particularly handsome, being a glare of electric lights and a huge electric sign extends out over the pavement. The house is under the same management as the Lama Theater of that city and it is the purpose to maintain even a better standard of entertainment than has been established at the older house.

The Photo Play Company has been incorporated at Dayton with a capital stock of \$10,000. The company will advertise a number of well-known articles by means of moving pictures. Among the local men interested are Charles H. Kumler, A. George Banks, Albert Shearer and N. M. Troup.

The Eagle Moving Picture Theater at Hamilton has been purchased by William Leighton.

Thomas Maloney has been granted permission to operate a moving picture theater at Burnett avenue and Hickory street, Cincinnati.

The Queen Theater at Lebanon has been purchased by L. L. Chaney, who will operate same. Ralph LeFevre, the former manager, will go to Ludlow, Ky., where he will have charge of an airdome.

The Royal Moving Picture Theater at Findlay, formerly owned by W. H. Huber, has been purchased by C. A. Hale, of Fostoria.

Plans have been filed with Architects Gerber and Lott, Dayton, for the Majestic Moving Picture Theater to be erected by the Pictures Company of America at a cost of \$30,000.

A new moving picture and vaudeville theater will be erected at Broadway and Harvard avenue, Cleveland, at a cost of \$75,000, which will have a seating capacity of 1,800. It will be under the management of Messrs. Salisbury, McLaughlin and Emil Raus, who hope to be able to open it to the public about September 1.

The United States Film Company will acquire the property on the east side of South Jefferson, north of the Dayton Gas Company's office, Dayton, and will construct a strictly modern moving picture house. A new vaudeville house will be erected on West Third street, between Williams and Broadway, which will be conducted by George A. Mohler, thus giving Dayton two additional amusement places.

OKLAHOMA.

The Star, a high-class moving picture and vaudeville theater, has been opened at Weatherford by Mr. Weinert.

OREGON.

George Ruch is erecting a building at the corner of Second and Laughlin streets The Dalles, at a cost of \$11,000, which has been leased by Messrs. C. W. Murphy and L. B. Lazelle, of Portland, to be used as a moving picture theater.

The Majestic is a new moving picture theater opened at Park and Washington streets, Portland, under the management of Edwin F. James, which is said to be one of the handsomest on the coast. The interior is finished in dull green with gold tracings. The seating capacity is 1,200, of which sixty are box seats, with a private stairway leading into them. The house is seated with opera chairs so arranged as to give a clear view to all. A ventilating system with a capacity of removing 13,000 cubic feet of air every minute and which will change all the air in the entire house every hour has been installed. The house is fireproof throughout and has a steel and concrete balcony.

PENNSYLVANIA.

Common Pleas Court No. 3 has granted a charter to the Theatrical Managers' Association of Philadelphia, which has been formed in the interest of all the local playhouses, variety theaters and moving picture houses. The officers of the association are Frank Howe, Jr., president; Harry T. Jordan, vice-president; Israel Kaufman, treasurer; Thomas M. Love, secretary.

The new Victoria Moving Picture Theater was recently opened at 225 Market street, Harrisburg. The house has a seating capacity of 900 and is thoroughly equipped in the most modern, up-to-date style. It will be lighted during the performance. Two machines have been installed. The lobby of the theater is of sheet iron metal work with marble base and two specially constructed iron stairways lead to the balcony. In the center is an ice water fountain with water running constantly for the use of the public.

A moving picture theater will be erected at 1734 Ridge avenue, Philadelphia, for the Model Amusement Company at a cost of \$15,000.

As the site for a \$100,000 moving picture theater, Joseph Cohen has secured the property at 3139 Frankford avenue, Philadelphia.

The Lyric Theater was recently opened at 1018 Penn avenue, Wilkinsburg, under the management of Lee J. Warner.

The moving picture theater at 508 South street, Philadelphia, formerly owned by Philip Sternberg, has been purchased by Harry Berman.

The Victoria Theater, 913-15 Market street, Philadelphia, has been purchased from George H. Earle, Jr., Richard Y.

Cook and Howard A. Loeb by the Moving Picture Company of America for \$600,000. Two years ago the ground on which the theater stands was leased for twenty years by the Moving Picture Company of America at an annual rental of \$28,000. The company erected the theater at a cost of \$125,000.

The Hippodrome Amusement Company of Scranton has been incorporated with a capital stock of \$20,000 by A. F. Westpfahl and Fred W. Herman.

A new moving picture theater has been opened at 319 Fifth avenue, Pittsburg. A prize of twenty dollars was offered to the one who would suggest the best name for the new house.

The Erie Avenue Amusement company has purchased property at the northeast corner of Marshall street and Erie avenue, Philadelphia, on which will be erected a moving picture theater at a cost of \$25,000.

H. T. Drake, proprietor of the Casino, a moving picture theater of Scranton, has purchased the Newmeyer theater in that city and will conduct both as exclusive picture houses. Vaudeville will be discontinued, as Mr. Drake believes it lowers the standard of the moving picture house.

The Bijou theater at Stroudsburg has been purchased by O. F. Koch.

Messrs. Kolb and Bender will erect a moving picture theater at Fayette street and Philadelphia avenue, Baltimore, at a cost of \$8,000.

SOUTH CAROLINA.

The Lyric theater, Sumter, formerly owned by J. W. Allen, has been purchased by Fred F. Ellis of Columbia, who will conduct it as an exclusive picture house. Many improvements have been made in the house, including the installation of a new ventilating system, which will add much to the comfort of the patrons.

TENNESSEE.

The Picto is the name of a new moving picture theater opened at Athens by Horton Brothers. It is a concrete building, modern in every respect, and has a seating capacity of 400.

The Vaudeville theater at Lenoir City has been purchased by Moses L. Wheat.

The Colonial Film Company of Nashville, incorporated with a capital stock of \$20,000, will erect a moving picture theater on Fifth avenue, between Church and Union streets, that city.

TEXAS.

A deal has been consummated whereby E. L. Green, owner of the Jewell theater at Abilene, takes charge of the Dixie air-dome.

The Stearns moving picture theater, Port Arthur, has installed an improved moving picture screen, the plans for which were conceived by Denny Coleman, stage manager of the theater. It consists of several coats of aluminum in various suspension applied to a fabric known as "sanitas," one form of table oil-cloth. A test proved that the new screen greatly improved the picture.

The Newman, 514 East Houston street, San Antonio, is a late addition to the list of moving picture theaters in that city.

The new house is thoroughly equipped and no expense has been spared to provide for the comfort and safety of its patrons and to provide one of the most attractive amusement places in the city.

The Iris is the name of a new moving picture theater at Main street and Prairie avenue, Houston.

VIRGINIA.

The Petersburg Theater Company, Petersburg, has been incorporated with a capital stock of \$15,000 by H. L. Hofheimer and P. Meyer.

The American Film Machine Corporation, Alexandria, has been incorporated with a capital stock of \$100,000, and the officers are as follows: President, H. W. Fuller; vice-president, L. J. Simons; secretary, L. E. Sinclair, all of Washington, D. C.

WASHINGTON.

The Washington theater, First and Columbus streets, Seattle, has been purchased by Messrs. Smith and Howe from Boston.

WEST VIRGINIA.

The Empire Theater Company, Clarksburg, has been incorporated by Charles W. Moore, John A. Duffy, Luther Haymond, Allen M. Moore and Frank Duffy, all of Clarksburg, with a capital stock of \$10,000.

The Fayette Amusement Company of Dunlop has been incorporated to operate moving picture houses and other amusements in the counties of Fayette and Raleigh; capital stock \$10,000. The incorporators are: H. Roy Calloway, Dunlop; John Faulkner and W. E. Deegans of Glen Jean; A. G. Kirtley and James Faulkner, MacDonald.

WISCONSIN.

Plans for a \$2,000 moving picture theater at Seventh and Center streets, Milwaukee, to be built by William Jacobs, have been submitted to the building inspector.

The Pastime is the name of a moving picture theater which will be conducted at 1012 Michigan avenue, Sheboygan, by Messrs. J. O. Smidt and John G. Froidel.

A moving picture theater will be erected at Twenty-seventh street and Lisbon avenue Milwaukee, for the West Side Amusement Company, at a cost of \$10,000.

The "Cozy" is the name of a new moving picture theater opened at Marinette. The house is very handsome and has a seating capacity of 300.

The Butterny moving picture theater is being erected on Grand avenue, between Second and Third streets, Milwaukee, and it is expected the building will be completed by September 1. The theater will be as nearly fireproof as possible and will cost \$10,000.

Expressions We Frequently Hear



"Seats toward the Front."

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date	Title	Maker	Length
DRAMA			
6-19	The Indian's Sacrifice.....	Lubin	1,000
6-19	Off the Cliff.....	Pathé	371
6-19	The Mission Worker.....	Selig	1,000
6-20	A Thoroughbred.....	Edison	1,000
6-20	His Leap for Liberty.....	Gaumont	648
6-20	Range Pals.....	Selig	1,000
6-21	A Mexican Rose Garden.....	Kalem	1,010
6-21	For the Squaw.....	Pathé	1,000
6-21	Avenged.....	Eclipse	1,000
6-22	The Primal Call.....	Biograph	997
6-22	The Kiss of Mary Jane.....	Menes	1,000
6-22	Told in the Sierras.....	Selig	1,000
6-23	His Misjudgment.....	Edison	1,000
6-23	Lean Wolf's End.....	Kalem	980
6-23	Tabarin's Wife.....	Pathé	676
6-23	The Sleep Walker.....	Vitagraph	1,000
6-24	The Hidden Mine.....	Essanay	1,000
6-24	The Ransom.....	Gaumont	980
6-24	Old Indian Days.....	Pathé	1,000
6-24	Barriers Burned Away.....	Vitagraph	485
6-26	Her Sacrifice.....	Biograph	998
6-26	Sublime Pardon.....	Pathé	804
6-27	The Crusader.....	Edison	1,000
6-27	Village Gossip.....	Gaumont	1,000
6-27	A Sacrifice to Civilization.....	Selig	1,000
6-27	The Quaker Mother.....	Vitagraph	1,000
6-28	The Stepsisters.....	Pathé	932
6-28	Courage of Sorts.....	Vitagraph	1,000
6-29	Fighting Blood.....	Biograph	1,000
6-29	Rescued in Time.....	Lubin	1,000
6-29	The Honor of the Flag.....	Melies	1,000
6-29	The New Editor.....	Selig	1,000
6-29	The Passing of Dappled Fawn.....	Pathé	680
6-30	The Star Spangled Banner.....	Edison	1,000
6-30	The Old Man's Folly.....	Essanay	1,000
6-30	The Little Soldier of '64.....	Kalem	940
6-30	The Russian Gypsy.....	Pathé	512
6-30	Battle Hymn of the Republic.....	Vitagraph	1,000
7-1	The Sheriff's Brother.....	Essanay	1,000
7-1	The Little Rebel.....	Lubin	1,000
7-1	A Mother and Sons of '76.....	Pathé	1,000
7-1	Tested by the Flag.....	Vitagraph	1,000
7-3	A Cattle Herder's Romance.....	Kalem	1,000
7-3	The New Faith.....	Selig	1,000
7-4	The Price of a Man.....	Edison	1,000
7-4	Saving the Standard.....	Gaumont	835
7-4	The White Medicine Man.....	Selig	1,000
7-4	The Latent Spark.....	Vitagraph	1,000
7-5	Trading His Mother.....	Edison	500
7-5	A Northern Forest.....	Vitagraph	1,000
7-6	The Thief and the Girl.....	Biograph	999
7-6	The Snake Bite.....	Lubin	1
7-6	The Great Heart of the West.....	Melies	1,000
7-6	A Craven Heart.....	Selig	1,000
7-6	An Indian's Pride.....	Pathé	1,000
7-7	The Crucial Test.....	Edison	1,000
7-7	At the Break of Dawn.....	Essanay	1,000
7-7	To the Aid of Stonewall Jackson.....	Kalem	1,005
7-8	The Corporation and the Ranch Girl.....	Essanay	1,000
7-8	A Village King Lear.....	Gaumont	1,000
7-8	Waiting.....	Pathé	1,000
7-10	The Snare of Society.....	Lubin	1,000
7-10	Two Lives.....	Selig	1,000
7-11	The Picture on the Screen.....	Gaumont	700
7-11	It Happened in the West.....	Selig	1,000
7-11	The Old Folk's Sacrifice.....	Vitagraph	1,000
7-12	The Free Lance.....	Eclipse	640
7-12	A Tragic Wedding.....	Pathé	974
7-12	In the Arctic Night.....	Vitagraph	1,000
7-13	Bobby, the Coward.....	Biograph	995
7-13	Strike at the Grange.....	Melies	1,000
7-13	Father and Son.....	Pathé	960
7-13	Captain Kate.....	Selig	1,000
7-14	The Minute Man.....	Edison	1,000
7-14	The Rosary.....	Essanay	1,000
7-14	The Tenderfoot's Claim.....	Kalem	998
7-14	The Veil of Happiness.....	Pathé	1,000
7-15	The Backwoodsman's Suspicion.....	Essanay	1,000
7-15	Good for Evil.....	Lubin	1,000
7-15	Dad's Boy.....	Pathé	1,000
7-15	The Geranium.....	Vitagraph	1,000

Date	Title	Maker	Length
COMEDY			
6-19	Bearded Youth.....	Biograph	484
6-19	The Delayed Proposal.....	Biograph	511
6-19	Max Comes Home.....	Pathé	456
6-20	She Got the Money.....	Essanay	580
6-20	The Cat Came Back.....	Essanay	400
6-20	The Stumbling Block.....	Vitagraph	993
6-21	A Cure for Dyspepsia.....	Edison	750
6-21	A Comedy of Understanding.....	Edison	250
6-22	Higginses vs. Judsons.....	Lubin	1,000
6-24	Two Overcoats.....	Vitagraph	519
6-26	How the Story Grew.....	Lubin	600
6-26	The Sleepy Tramps.....	Lubin	400
6-26	The Reporter.....	Selig	600
6-27	The Baseball Star from Bingville.....	Essanay	1,000
6-28	How Willie Raised Tobacco.....	Edison	1,000
6-28	The Jollier.....	Kalem	995
6-28	The Taming of the Shrew.....	Eclipse	1,000
7-1	Jimmie's Trick.....	Gaumont	300
7-3	The Wonderful Eye.....	Biograph	495
7-3	Stubb's New Servants.....	Biograph	501
7-3	Foxy Izzy.....	Lubin	315
7-4	Swat the Fly.....	Essanay	472
7-4	A Hungry Man.....	Essanay	528
7-5	Polish and Pie.....	Edison	500
7-5	The New Cook.....	Kalem	990
7-5	A Bald Lie.....	Pathé	413
7-5	Boys Will Be Boys.....	Eclipse	470
7-7	The Woes of a Wealthy Widow.....	Vitagraph	1,000
7-8	Always a Way.....	Lubin	1,000
7-8	Snowbound with a Woman Hater.....	Vitagraph	1,000
7-10	The Jealous Husband.....	Biograph	995
7-10	Reckless Reddy Reforms.....	Kalem	998
7-10	Love and Cheese.....	Pathé	525
7-11	Mustang Pete's Love Affair.....	Essanay	1,000
7-12	The Trapper's Five Dollar Bill.....	Edison	980
7-12	Hubby's Day at Home.....	Kalem	990
7-13	The Lost Horse.....	Lubin	600
7-13	Mr. Inquisitive.....	Lubin	400
7-14	The Subduing of Mrs. Nag.....	Vitagraph	990
7-15	Froliscome Flossie.....	Gaumont	520

SCENIC

6-23	Volendam, Holland.....	Pathé	300
6-26	Juarez After the Battle.....	Kalem	1,000
6-26	Transportation in Siam.....	Pathé	184
6-26	Scenes from Our Navy.....	Selig	1,000
7-1	An Oasis in the Desert.....	Gaumont	700
7-3	Washington Relics.....	Pathé	1,000
7-5	Ancient and Modern London.....	Eclipse	530
7-7	Along the Danube.....	Pathé	459
7-10	Etna in Eruption.....	Pathé	460
7-11	A Ragged Coast.....	Gaumont	300
7-12	Temples of India.....	Eclipse	365

INDUSTRIAL

6-29	Tin Mines and Foundry in Malacca.....	Pathé	320
7-7	Chinese Potteries.....	Pathé	490

SPORTS

6-19	Winter Sports in Lucerne.....	Pathé	164
7-11	Marvels of Horsemanship.....	Edison	1,000

SCIENTIFIC

6-30	Water Beetle and Its Young.....	Pathé	426
7-4	The Cuttlefish.....	Gaumont	165
7-5	Birds in Their Nests.....	Pathé	462

TRICK

7-7	Obedient Limbs.....	Pathé	171
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DAILY LICENSED RELEASES.

MONDAY: Biograph, Lubin, Pathé, Selig.

TUESDAY: Edison, Essanay, Gaumont—Kleine, Selig, Vitagraph.

WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Pathé.

THURSDAY: Biograph, Lubin, Melies, Selig.

FRIDAY: Edison, Kalem, Pathé, Vitagraph.

SATURDAY: Essanay, Gaumont—Kleine, Pathé, Vitagraph.

INDEPENDENT

Date]	Title.	Maker.	Length.
DRAMA.			
6-12	Witch of the Range	American	
6-12	Thou Shalt Pay	Yankee	950
6-12	Longstreet at Seven Pines	Champion	950
6-12	Caesar Biroteau	Eclair	950
6-13	A Squaw's Retribution	Bison	950
6-13	Little Old New York	Thanhouser	1,000
6-14	All Alone	Reliance	950
6-14	His Last Crooked Deal	Champion	950
6-14	The Sheriff's Mistake	Nestor	950
6-15	The Piece of String	Imp	1,000
6-15	The Right of Age	Itala	950
6-15	The Twins	Rex	975
6-16	A Daughter of the Navajos	Solax	950
6-16	The Desert's Lure	Bison	950
6-16	Flames and Fortune	Thanhouser	1,000
6-16	The New Congressman	Yankee	950
6-17	Hotel Thieves	Great Northern	950
6-17	A Concert Hall Romance	Powers	950
6-19	Molly Pitcher	Champion	950
6-19	Sunbonnet Sue	Yankee	950
6-20	How Women Win	Powers	950
6-20	The Coffee Ship	Thanhouser	1,000
6-21	For Her Sin	Champion	950
6-21	At Sunset Ranch	Nestor	600
6-21	Price of Vanity	Reliance	950
6-22	The Hermit's Gold	American	
6-22	The Fortunes of War	Imp	1,000
6-22	On the Brink	Rex	950
6-23	The Foreman's Mine	Bison	950
6-23	Marked for Life	Solax	950
6-23	The Two Roads	Yankee	950
6-24	The Ghost of the Vaults	Great Northern	600
6-24	Oh Say, Jim!	Powers	950
6-24	What the Tide Told	Reliance	950
6-26	War and the Widow	Champion	950
6-26	The Death of Don Juan	Eclair	965
6-26	Love Is Best	Imp	1,000
6-26	His Romance	Yankee	950
6-27	An Indian's Love	Bison	950
6-27	Only the Master Shall Judge	Powers	500
6-28	Sixtus the Fifth	Ambrosio	950
6-28	Boy Scouts to the Rescue	Champion	950
6-28	The Gunfighter	Nestor	950
6-28	Trials of an Immigrant	Reliance	950
6-29	A Western Waif	American	1,000
6-29	The Little Leader	Imp	1,000
6-29	Securing Evidence	Rex	950
6-30	Greater Love Hath No Man	Solax	950
6-30	Lorna Doone	Thanhouser	1,000
6-30	The Angelus Bell	Yankee	950
7-1	The King's Favorite	Great Northern	950
7-1	The Question	Powers	950
7-1	The Orphan	Reliance	950
7-3	The Call of the Open Range	American	1,000
7-3	The Fighting Rev. Caldwell	Champion	
7-3	Can He Save Her?	Eclair	515
7-3	In the Sultan's Garden	Imp	1,000
7-4	The Unloaded Gun	Bison	950
7-4	When Pals Quarrel	Powers	650
7-4	The Declaration of Independence	Thanhouser	1,000
7-5	A Cowboy and a Lord	Champion	950
7-5	The Emperor's Debt	Ambrosio	950
7-5	A Message from the West	Nestor	950
7-5	The Golden Rule	Reliance	950
7-6	For the Queen's Honor	Imp	1,000
7-6	The Little Mayflower	Itala	950
7-6	Fate	Rex	975
7-7	Secret Service	Lux	888
7-7	Blacks Make Treachery	Bison	950
7-7	The Silent Signal	Solax	970
7-7	The Court's Degree	Thanhouser	1,000
7-7	His Great Sacrifice	Yankee	950
7-8	As a Man Soweth	Great Northern	975
7-8	The Bad Half Dollar	Nestor	950
7-8	The Haunted Island	Powers	950
7-8	Thou Shalt Not Lie	Reliance	950
7-10	From Wallace to Grant	Champion	950
7-10	A Child's Heroism	Eclair	995
7-10	Portuguese Joe	Yankee	950
7-11	A Red Girl's Heart	Bison	950
7-11	The Love Tyrant	Powers	950
7-11	When a Man Fears	Thanhouser	1,000
7-12	The Wrong Telephone Call	Ambrosio	950
7-12	The Pony Express	Nestor	950
7-12	The Turning Point	Reliance	950

Date]	Title.	Maker.	Length.
7-13	The Outlaw's Trail	American	1,000
7-13	At a Quarter of Two	Imp	1,000
7-13	The Inventor's Wife	Itala	950
7-13	The Vagabond	Rex	975
7-14	Generous Cowboys	Bison	950
7-14	The Accident	Lux	540
7-14	The Girl and the Broncho Buster	Solax	975
7-14	Won by Wireless	Thanhouser	1,000
7-14	The Man Underneath	Yankee	950
7-14	The Angel	Reliance	950

COMEDY

6-13	Smith's Marmalade	Powers	950
6-14	Evolution of Womenkind	Ambrosio	700
6-14	A Bad Egg	Solax	950
6-14	The Plan That Failed	Nestor	250
6-15	The Cowboy's Ruse	American	640
6-15	Law and Order on "Bar L"	American	350
6-16	He Went for a Rest	Lux	442
6-16	Bill Loses His Mother-in-Law	Lux	409
6-17	Foolshead, Somnambulist	Itala	700
6-17	Physician's Monkey	Itala	250
6-17	A Pair of Pants	Reliance	600
6-17	A Bashful Son	Reliance	350
6-19	The Yiddisher Cowboy	American	
6-19	The Broncho Buster's Bride	American	
6-19	Tommy Gets a Trumpet	Eclair	370
6-19	The Ingenious Accident	Eclair	620
6-19	All for a Big Order	Imp	1,000
6-20	The Dude Cowboy	Bison	950
6-21	Tweedledum and His Rescuer	Ambrosio	700
6-21	Just His Luck	Nestor	350
6-21	Cupid and the Comet	Solax	600
6-21	Johnnie Waters the Garden	Solax	350
6-22	An Unbearable Son	Itala	950
6-23	Bill's Day Out	Lux	550
6-23	Weary Tom's Dream	Lux	318
6-23	Foxy Grandma	Thanhouser	1,000
6-24	Jim and Jack	Great Northern	350
6-24	Foolshead Is Jealous	Itala	700
6-24	Oh, Say, Jim!	Powers	950
6-26	The Actress and the Cowboys	American	545
6-26	The Sky Pilot's Intemperance	American	455
6-27	Summer Madness	Powers	450
6-27	Courting Across the Court	Thanhouser	1,000
6-28	The Fascinating Widow	Solax	500
6-28	A Terrible Catastrophe	Solax	480
6-29	The Gentleman Fireman	Itala	950
6-30	The Cowboy's Vacation	Bison	950
6-30	Bill Determines to Go	Lux	455
6-30	Shortsighted Miss Prim	Lux	426
6-30	Foolshead, Waiter	Itala	950
7-3	Tommy Wants to be an Actor	Eclair	435
7-4	The Love Potion	Powers	300
7-5	Starting Something	Solax	950
7-6	The Schoolma'am of Snake	American	600
7-6	The Ranch Chicken	American	400
7-10	Cupid in Chaps	American	980
7-10	A Gasolene Engagement	Imp	1,000
7-11	How Auntie Was Fooled	Powers	950
7-12	Tony Would be a Cowboy	Champion	950
7-12	Baby's Rattle	Solax	500
7-12	That June Bug	Solax	500
7-14	Bill Learns the Cinematograph	Lux	413
7-15	A Soldier's Life	Great Northern	452
7-15	Toto Enthusiasts	Itala	950
7-15	King of Kazam	Powers	950

SCENIC.

6-14	Review of Turin Exposition	Ambrosio	250
6-21	Lake Verbano	Ambrosio	250
6-24	On the Snowy Summit of Mont Blanc	Itala	250
7-8	Turin Military Tournament	Itala	950
7-15	At Sea Under Naval Colors	Great Northern	455

DAILY INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.

TUESDAY: Bison, Powers, Thanhouser.

WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.

THURSDAY: American, Imp, Itala, Rex.

FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.

SATURDAY: Great Northern, Itala, Powers, Reliance.

MOTOGRAPHY

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Vol. VI.

CHICAGO

No. 2.

AUGUST

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MOTOGRAPHY

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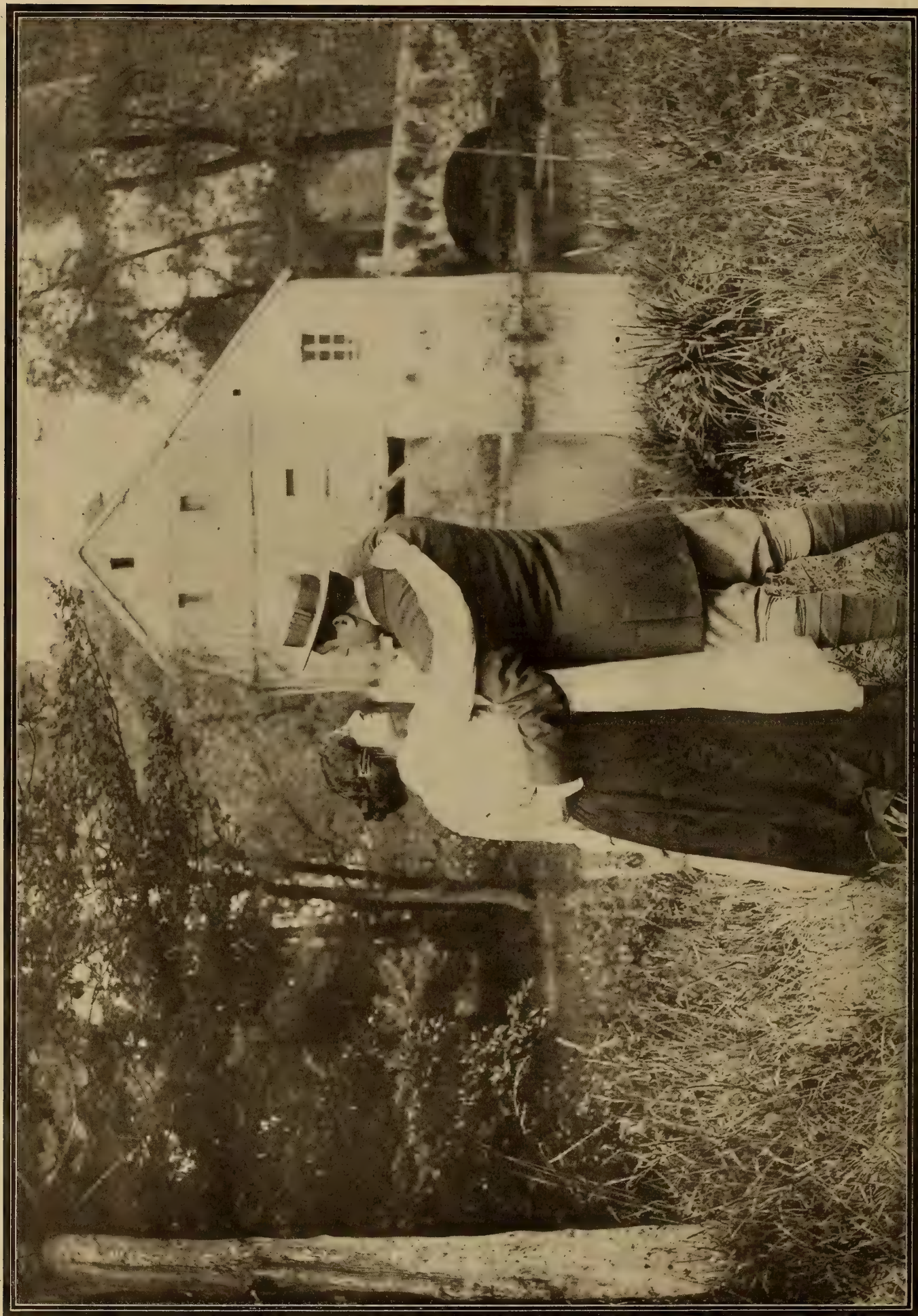
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Scene from the Gaumont-Kleine Subject, "Hearts May Be Broken."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VI.

CHICAGO, AUGUST, 1911

No. 2

THE FIRST NATIONAL CONVENTION.

HISTORY in the making" is what more than one motion picture man called the convention at Cleveland that closed August 4. That it marked an epoch in the progress of the industry will not be denied, even by those few who are inclined to scoff at the prospect of permanency for the new organization. For it represents the first successful effort of the motion picture theater managers to unite under a common standard and for a common cause. Film manufacturers on both sides have had their associations or have affiliated their interests for a long time; exchange men, at least on the licensed side, were long in such close alliance that even in this day of the General Film Company licensed service is still known as "association films." The exhibitor is the only link in the chain which connects the studio with the public that has lacked the advantages of co-operation.

In this day of intensified effort no industry can survive without organization. Even the nonunion workman must admit, if he studies labor history, the efficiency of labor organization—efficiency not from the employer's standpoint, but from the standpoint of benefit to the individual allied with that organization. And going from the broad and consequently vague field of labor to the more definite branches of trade and industry, we find that all of them are thoroughly organized. Even the peddlars have their efficient associations—as was evidenced when Chicago's new law was passed forbidding peddlars to call their wares on the street. The picture theater owners and managers appear to be the only definite class of business men who, until this month, had no alliance.

So we may well feel relieved that this important step, the formation of a national body to handle the grievances and protect the interest of the exhibitors, has been taken successfully. Every exhibitor knows that there is plenty of that work to do. Hardly one but has a grievance, real or imaginary; while the industry, largely because of its very lack of organization, has long been the butt of arbitrary legislation and foolish reform.

MOTOGRAPHY, and its predecessor, *The Nickelodeon*, have so frequently and so earnestly pointed out the advantages of and necessity for organization of the exhibitors that it is hardly necessary to go further into those arguments. Nor do we deem it necessary to point out to a thinking class of men that our words on the subject may have hastened the inevitable. Suffice it to say that we congratulate the Moving Picture League of America most heartily on the success of its first meeting and on the election of competent officers—men who see something more in their appointment than personal aggrandizement, and who realize their responsibility.

The accomplishments and transactions of that first national meeting are recorded on another page, and need not be touched upon here. We would like, however, to call attention to a statement issued by Secretary Christenson after the convention:

On August 1, 2 and 3, 1911, there met in Cleveland, Ohio, a convention of the moving picture exhibitors of the United States and Canada. There were present at this convention 300 members, representing 2,200 exhibitors, and the association was formed hereafter to be known as "The Moving Picture League of America," to be chartered under the laws of the state of Ohio.

The officers elected by the Association are as follows: President, M. A. Neff, Mercantile Library building, Cincinnati, Ohio; secretary, C. M. Christenson, 703 Euclid avenue, Cleveland, Ohio; Treasurer, J. J. Rieder, Temple Theater, Jackson, Mich. Any communication regarding business connected with the Association may be addressed to the secretary at the above-named address.

Memberships are open to every bona fide exhibitor in the United States or Canada, providing said exhibitor is not connected in any way with the manufacturing of films or film exchanges. This Association is for exhibitors only. Let there be no misunderstanding as to membership. In any state where there are five or more members comprising a State Association of Moving Picture Exhibitors the Association may join the Moving Picture League of America. In states where there is no organization, an individual wishing to become a member of the Moving Picture League of America may make application to the State Association in an adjoining state. The initial membership fee of a state organization to the Moving Picture League of America is ten dollars, therefore a per capita tax of twenty-five cents per year. Let it be understood that the Moving Picture League of America recognizes only one association in each state. If there are two or more so-called state organizations, they must become one before they can be affiliated with the National Association.

Every exhibitor interested in the betterment of his business and of the conditions affecting same should immediately become a member of his state Association and urge its union with the Moving Picture League of America without delay.

On the second Tuesday of August, 1912, at Chicago, Illinois, will be held the second annual convention of the Moving Picture League of America, and we expect the largest attendance of any convention ever held in that city. We also expect this organization, at that time, to be the most powerful and far-reaching in its scope, and its particular field of endeavor, of any association hitherto known.

The purposes of this organization are self-protection, to raise the standard of motion picture films, to secure recognition of the National Censor Board, the regulation of prices for film service, to prevent breaches of contract on the part of film exchanges, to regulate insurance rates, to secure protection against adverse legislation, to regulate the rental of films to large playhouses during their idle seasons, to adjust difficulties with labor, and the adjustment of many other minor matters of importance to the exhibitor, individually and collectively.

We demand recognition from every branch of the moving picture industry throughout the world. Every local organization having any grievance must state such grievance in concise terms, furnish proof thereof, and then forward same to the state organization, and the state organization will forward it to the Moving Picture League of America for adjustment. This Association is founded on business principles alone, and the officers have pledged their best endeavors to secure the accomplishment of long-needed reforms in the moving picture business.

And now just a friendly word from men who have attended conventions and watched association work in other fields for many years. The association

must consider individual grievances; but not in convention. If every exhibitor who had a grievance were given the privilege of telling the meeting all about it, all the time would be taken up with tales of woe and no business would be done at all. The association has all the year to receive complaints from members; it has only a few days in convention. Encourage the member to write his troubles. He may be a poor correspondent; but he will have to learn. Then his case may be taken up in due form and given proper consideration.

Another thing: Conventions, after a few years, often degenerate into mere pleasure junkets, and no real work is accomplished. The exhibitors have shown that they can get plenty of pleasure out of their meetings and get a lot of work done, too. Maintain that spirit, and the Moving Picture Alliance of America will grow increasingly powerful with every meeting.

FILM CRITICISM

CRITICISM is easy. "Do not despair," said the old man to his unsuccessful son, "for if you fail at everything you can still be a critic."

But, of course, that is destructive criticism, which is nothing but fault-finding. Constructive criticism, the kind that knows how its object could be improved and offers a method of doing it, is a rare and valuable guide to progress. If it were not, we should have no high-salaried dramatic critics.

It is impossible ever to perfect the drama. Even one perfect specimen of dramatic composition is hard enough to find; and whatever progress is made in that direction is frequently reversed by the production of some hopelessly incongruous play.

Film criticism is practically identical with dramatic criticism. Those few additional factors which apply peculiarly to the photoplay—photography, location, etc.—scarcely can be said to add anything to the real work of the film critic. The play's the thing, on film or stage.

Since the photoplay and the staged drama are essentially the same, although the former is younger than a human generation and the latter as old as humanity itself, it is almost startling to find that the photoplay has surpassed its ancient prototype in some of those very points of dramatic composition which afford the critics a livelihood. In short, while the majority of stage dramas still are open to and need criticism, and indeed always will, the *majority* of photoplays today have reached that degree of perfection where criticism is largely superfluous effort.

MOTOGRAHY's department of film criticism has always enjoyed the respect of its readers. It has achieved the enviable reputation of absolute impartiality; and while its decisions may have hurt in some places, while they pleased in others, none has complained against their justice. And so it is with a distinct sense of regret that we announce the discontinuance of that department. MOTOGRAHY will criticise no more films.

After all, the conduct of such a department is in the hands of one man—or, at least, any specific photoplay is seen and criticised by one alone—and the criticisms are consequently the views of one man. The ideal system, no doubt, would be to have the films reviewed by a board of competent critics, just as they

are censored by such a board at present. But as practical men, we must consider the expense of maintaining such a body. Would the benefits be worth the cost? Decidedly no.

The fundamental criticism already resides in the censorship board. It will at least protect the public morals in the improbable event that any film producer should attempt to market a questionable subject. And for those nicer questions of dramatic composition, we can rely on public taste and the spur of competition for that continual uplift of quality which purports to be the aim and function of criticism.

The published criticism of a film after that film has been released, or at best just before it is released, can by no possible means help that particular subject, though it may very easily affect the sale of copies. The only benefit to future productions must come through the gradual assimilation by the producer of those salient faults and virtues pointed out by the critic. Under the smart and sting of adverse comment the producer may remember next time, and so make improvement; but is it not better to round up these causes of imperfection and describe them in an article or series of articles, which may be preserved in more substantial form than mere memory, however violently spurred?

Current film criticism resembles, in some ways, locking the barn door after the horse is stolen. True, it teaches us to keep the door locked hereafter; but that does not bring back the lost horse, nor does adverse criticism correct a faulty film. To reach the heart of the matter we must go farther back—to the actor, the producer, the scenario writer. When they have worked in harmony there is no work for the critic; and when they have worked in discord the critic can only tell them not to do it again.

So we figure that the motion picture has outgrown the critic; not because its art is perfect, but because it is, first of all, natural, and we may not criticise nature. MOTOGRAHY will continue to describe noteworthy films; it may even take a hand in denouncing unworthy subjects, should occasion arise. But for the reasons set forth we will no longer conduct a department for the review and criticism of current films.

PERIODICAL TOPICALS

THAT is a hard name, to be sure, but it aptly designates the latest thing on the American film market. Pathé's "Weekly" and the Vitagraph monthly "Current Events" represent a film idea new to this country. Pathé's Weekly is a motion picture newspaper of international events, while the Vitagraph Current Events is a monthly popular magazine illustrating motographically the world's progress for thirty days.

We have often compared the motion picture industry with the publishing business, and indeed the similarity has always been striking. A well balanced picture show program is exactly analogous to a good popular magazine. There is the full reel popular story or novelette, a comedy split reel in place of joke page or cartoon, and an industrial scenic or science subject for the leavening descriptive article. The illustrated song or other music may be compared to the poetic selections which round out the pages of a well edited periodical. The only deviation from

the parallel is that the various items on the table of contents are not all published in the same place.

And now the Pathé and Vitagraph periodical topicals complete the analogy. Each contains in itself the equivalent of a full magazine issue, except the fiction. These special films are certain to be exceedingly popular. Americans as a race are the greatest consumers of current literature in the world. Furthermore, the great mass of the people have always shown a predilection for *illustrated* periodicals. Those publications of solid type and no pictures enjoy only a "highbrow" circulation, if they have any at all; while the plain people take the papers with the most pictures. Does that fact promise anything for the Pathé Weekly and the Vitagraph Current Events?

The former of these features has had a long and successful career in Europe, so it is new only in the American sense. But the European experience was not needed to insure its popularity here. It and the Vitagraph monthly are just what the American people have been looking for. Without possessing any information on the point, it is our guess that the Vitagraph monthly will become a weekly before long, through sheer demand.

And, since there is no copyright on the idea, we may expect soon to see half a dozen more of these periodical topicals on the market. The only obstacle to its general adoption is that it obviously takes a big company to handle the proposition. In its highest development it needs camera men here, there and everywhere. Scheduled events are easy enough; but accidents and emergencies wait on no one, and the company that would include them in its release must have a man nearby.

The dramatic photoplay has nearly reached the limit of development in its present form. Further progress can only come through the enlargement of the whole process, so that a stageful of people can be shown on a screen say fifty feet wide; by the perfection of color processes and by the discovery of a possible stereoscopic system of projection. But the periodical topical can be developed and improved to as great an extent as may be desired. It is only a matter of equipment for the task. Some day we may confidently expect to see on the screen a full pictorial newspaper, with all the day's events re-enacted before our eyes.

EDUCATION BY FILMS

THOMAS A. EDISON, inventor of the moving-picture machine, contributes his mite to the present discussion of that enormously popular mechanical entertainer by pointing out its great but, so far, neglected possibilities in the educational field.

In the old days, he says, such subjects as history and geography were taught by rote. Children scarcely in their teens were expected to memorize long lists of kings, wars, counties and capitals, and to learn the boundaries and shapes of the various continents, countries, oceans and inland seas and the courses of rivers in the same poll-parrot manner. Now a better method is practised; the one effort of the modern pedagogue is to make history and geography pictorial and vivid—to convert the tedious accumulation of facts and figures into a pleasant business, even into a game.

Why not go a step further, asks Mr. Edison, and teach with moving pictures? The effect of a thing seen,

particularly upon the immature mind, is always a thousand times as powerful as the effect of a thing merely described. Half a dozen half-hour periods of moving pictures will give the average class of youngsters a far more lasting and accurate notion of the cities and peoples of Europe than whole years of book-study.

Mr. Edison suggests that history might be taught in the same way—that is, by the representation on the screen of great historical events: the landing of William the Conqueror, the signing of the Declaration of Independence, the ride of Paul Revere, even actual battles on a large scale. The mechanical difficulties in the way of lifelike representation are being conquered one by one. The pictures shown in the moving-picture theaters to-day have a quality of realism that was unattainable a few years ago. And other great improvements impend. For one thing, Mr. Edison expects to see the problem of photography in full color solved within a few years. For another thing, he looks for the invention of what might be called stereoscopic moving pictures—that is, pictures which shall show objects in the round.

Pictures, of course, will never take the place of dogmatic teaching. The study of history and geography must ever remain, at least in part, an effort of the memory. But interesting pictures, accompanied by suitable explanations, would certainly make that study vastly more interesting than it is at present. Perhaps the pedagogues will see some good in the suggestion of the wizard of Menlo Park. To the layman it appears to possess a great deal of merit.

WILD MAN IN MOVING PICTURES

Passengers returning from Catalina to San Pedro, Cal., August 4, reported having seen a wild man on the end of the breakwater a few days before on the outgoing trip. The steamer passed close enough so that the long flowing hair garments of fur plainly indicated that the man was out of touch of civilization. This conclusion was proven erroneous, however, when it was explained that a moving picture concern had been operating in the harbor that day.

The "wild" man was a part of a troupe that included a band of Malay pirates that overpowered the crew on the yacht *Skidbladner* and rehearsed other stunts that will thrill audiences all over America in a few months when the films are put on the market. To give the films a real wild touch a part of the scenes were taken on Santa Rosa island last week.

Marine films are in such demand that the Selig Polyscope Company is negotiating a charter of the old bark *Alden Besse* for six months and if the deal is completed will keep a company on board the vessel most of the time taking views. Short trips will be made at sea and other views taken in the harbor. Some of the scenes, such as fires at sea, involve much expense in making preparations and some danger.

MOTION PICTURES FOR SUNDAY SCHOOLS

St. Mary's church at Pawtucket, R. I., is about to introduce motion pictures as a method of religious instruction in the Sunday school. The pictures will illustrate Bible history and kindred subjects. If the plan proves successful, it will probably be adopted by other churches, which are watching the experiment with interest.

First National Convention of Exhibitors

INSPIRED by the success of local organization and realizing that what was good for the state would be good for the United States, The Exhibitors' League of Ohio, through its committee, comprised of F. M. Kenney, chairman; W. C. Kasper, treasurer; and C. M. Christenson, secretary, called a convention of moving picture exhibitors to meet in Cleveland, August 1-3. The place designated for the meetings was Weber's Hall, a three-story, commodious structure, easily accessible to the principal hotels.

The response to Ohio's invitation must have been most gratifying, both to the committee directly responsible for the call, and the aggressive officers of the Ohio exhibitors' association, for exhibitors were present from New York, Pennsylvania, West Virginia, Michigan, Indiana, Illinois, Alabama and Ohio.

Unfortunately for the press, the meetings were secret with the exception of the first day.

TUESDAY, AUGUST 1.

Promptly in accordance with the hour designated in the call, M. A. Neff, president of the Ohio association, called the meeting to order at 10:30 a. m. He briefly urged upon the members the necessity of a national body of moving picture men. He referred to the success achieved by his own association, working with exhibitors of Kentucky and Indiana in defeating the Ohio Senate bill No. 129, which imposed confiscatory obligations upon moving picture theater owners. He forcibly illustrated how helpless would have been the cause had the effort been made by disorganized individuals. In urging upon his visitors the great need of an association whose functions would be national, and whose sole purpose would be to render to the exhibitor that which was rightfully his, Mr. Neff grew eloquent, impressing his audience with the earnestness he felt. Concluding his remarks he asked the meeting's further pleasure.

At this moment, Mr. Peter J. Jéup, of Detroit, representing the Michigan delegates, presented the

chair with a gavel, which he maintained was an emblem of peace rather than anything else.

Nominations for temporary offices resulted in the selection of Mr. M. A. Neff, for president, and Mr. C. M. Christenson, for secretary, both gentlemen being from Ohio.

The rest of the morning session was given over to the selection of various committees, who formed themselves into groups and immediately busied themselves with their new duties. Some of these, notably that of constitution and by-laws, is still struggling with its problem. The general outline, as adopted by the convention, follows closely that of the state organizations.

Important in the temporary constitution is the membership clause, confining members to actual exhibitors. No member can have affiliation with a manufacturer of films. The initiation fee is \$10.00. Any state, presenting an organization, comprising five or more exhibitors, may join the national body. The Moving Picture League of America will recognize only one association from each state, realizing that all exhibitors have mutual relations, regardless of any factional interest. The national association will seek incorporated powers from the state of Ohio.

It was announced by the temporary president, that promptly at 2 o'clock all wishing to take an automobile ride would find conveyances and a welcome at the entrance to the hall. Adjournment for luncheon was then in order.

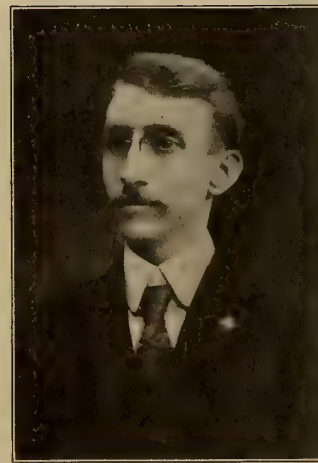
Most of the visitors, other than those whose duty on committees prevented, were taken in automobiles for a drive through Cleveland's boulevards and parks. Each car was suitably decorated, and led by Mr. E. Mandelbaum, the parade started from Weber's Hall on Superior street at 2:30 p. m. and the forty-mile ride was terminated at the same place at 6 o'clock. The party made two stops—one at Suicide Point, Lake



H. S. Dickson, Indiana Vice President.



William Ullmann, Michigan Vice President.



H. F. B. McLain, West Virginia Vice President.



J. J. Rieder, Treasurer.

M. A. Neff, President.

C. M. Christenson, Secretary.

William J. Sweeney Illinois Vice President.

S. E. Morris, Ohio Vice President.

Officers of the Moving Picture League of America.

Erie, and another at a Life Saving Station, inland. This entertainment was provided by the Cleveland exhibitors and its pleasure will long remain in the memories of those who participated.

WEDNESDAY MORNING, AUGUST 2.

The delegates reconvened at Weber's Hall at 10:30 and promptly went into executive session behind closed doors. From the temporary president, Mr. M. A. Neff, the press was informed that the reports of the various committees were heard, discussed and acted upon. Indiana had completed its state organization and filed application with the national body. The addition of this state was a signal for rejoicing.

Just before the forenoon adjournment, an invitation to luncheon, as the guest of the Moving Picture Distributing & Sales Company at the Hollenden, was read and accepted.

Following the splendid repast, a group photograph of the delegates was taken in front of the city hall. MOTOGRAPHY has pleasure in reproducing this historic picture with this issue. A motion picture of the same group was made for Pathé's Weekly and the first national convention of moving picture exhibitors will be on exhibition in many of their theaters before the still picture is in circulation.

After the pictures were taken the convention went into secret session for the afternoon and the convention did not adjourn until 6:30. The entertainment for the evening was a boat ride on the S. S. Eastland

from 8 until 10:30 o'clock, after which the first annual banquet of the Moving Picture League of America, at Weber's Hall—second floor—at 11 o'clock.

THE BANQUET.

The tables in the great hall were arranged in the form of a capital letter E, emphasizing the spirit of Energy and Enthusiasm of Exhibitors. The ride on the lake had given the visitors two hours or more to become acquainted and had provided them with appetites to enjoy the meal that Cleveland's exhibitors had so generously provided.

Two songs by local vaudeville artists started the ceremonies. C. M. Christenson acted as toastmaster. These telegrams were read:

Stanley H. Twist, care of Moving Picture Exhibitors' League of America, Cleveland, Ohio: Kindly express to exhibitors of America my sincere best wishes for their success and my deep regrets at not being able to be present in person at this time. Extend to them a cordial invitation to hold their next convention in Chicago and at the time visit and inspect the Diamond S organization.—WM. N. SELIG, Chicago.

Kindly express my regrets to assembly at my not being able to attend. I earnestly hope that your efforts will be crowded with success.—WM. H. SWANSON, Denver.

C. M. Christenson, Secretary Exhibitors' League: Congratulations to the exhibitors on their first convention. Accept my best wishes for a successful organization that may prosper to the benefit of the entire industry. The exhibitors of Michigan stand for what is best for all.—PHIL GLEICHMAN, Detroit.

The first speaker, representing the Employers' Association of Cleveland, said so much that was pertinent and said it in such a pleasing way that the cold



Group of Members and Delegates Attending the First Annual Convention of the

type will not seriously imperil it. Mr. Edward Hobday's address:

Mr. President, Ladies and Gentlemen and Members of the Moving Picture Exhibitors' League of America: I come as a special messenger from the Employers' Association of Cleveland, an organization comprised of Cleveland's leading manufacturers, employers and business men.

It was their intent to bid you welcome to Cleveland; but, appearing at the eleventh hour, I fear that we are playing the role of speeding the departing guest.

Your endeavor to create a national organization meets with our hearty approval and we extend to you that co-operation and support which business men should always give to other business men engaged in the worthy cause of maintaining proper organization.

The motion picture business is a great business. Six hundred shows are licensed in New York City. There are more than 12,000 of these places in the United States. The average daily attendance is between four and five million, about 20 per cent being children. Millions and millions of dollars are represented by the industry. If the people of the United States spend five million nickels a day to see your shows, that is \$250,000 a day, or \$91,250,000 a year.

If each theater represents only an average investment of \$5,000, a very conservative sum, it means for 12,000 theaters an investment of \$60,000,000. Film manufacturers, film supply houses and the concerns furnishing exhibitors with trade sundries and the furniture and paraphernalia used in the business represents millions and millions of dollars. The moving picture business is a great business and you, gentlemen, have every reason in the world to feel proud that you are part of this immense enterprise, and that you are meeting here to-day to promote your general welfare.

When the moving picture shows first started they were not taken seriously; they were looked upon much as the old Punch and Judy show. To-day all that is changed. Moving picture shows to-day are playing a great part in Amer-

ican life by daily furnishing four to five million human beings with amusement and knowledge. They are a great educative force. By this remarkable invention all the wonderful things that are happening in the outside world come to your patrons. Many have no fine books, many cannot read—of those who can read by far the vast majority have neither the time nor money to travel and see world's wonders and interesting sights. But the moving picture theater brings these things to their very door.

For five or ten cents they escape from the monotonous hum drum, the stern realities of life. Strange countries, new, strange and interesting people, the beauty of the Rhine, the glories of the Alps, romantic Venice, Europe's sublime architecture, the picturesque places of Europe and the Orient, the glory that was Greece and the grandeur that was Rome, the pageantry of the past, stirring historical events, the world's drama and life, present and past. Industrial methods and processes are shown, wine making, fishing, the great grain farms of the west and northwest, elephants piling teak in India, Oriental rug making, salmon industry, glass blowing and many others.

The moving picture show is travel, education, drama, instruction, amusement, beauty and entertainment. A film requiring but a few minutes to exhibit tells a story with more lasting impression than a book requiring hours to read. The moving picture is seeing the thing itself.

Relative to your organization, I say to you, gentlemen, that organization is a *sine qua non*. If you would promote your general welfare you must have organization.

Under modern conditions the object of organization is to promote your general welfare: 1. As to trade conditions. 2. Legislatively. 3. As to the general public.

In all these fields of activity you will, in the exercise of your efforts, be confronted by and have to cope with organization. You can successfully negotiate or cope with organization only by meeting organization with organization.

1. As to trade conditions.—If you gentlemen engaged in this vast enterprise involving many millions of dollars would



Moving Picture League of America, at Cleveland, Ohio, August 1, 2, 3 and 4, 1911.

have equitable and fair conditions prevail as to financial matters you must have organization. You should receive substantial benefits as well as confer them in business. But the strongest of you alone is weak; although banded together, acting in unison, systematically through an organization, you can produce the requisite results to enable you to put into effect the *square deal*, to commercially deal on an equitable basis with fair profit to yourself and others.

The labor and industrial question is also involved under this head. Labor is federated and organized. It is daily becoming more and more the biggest problem of the employer. The adjustment of relations between employer and employee in this free country must be along fair, square and American lines. But only through organization can you make the right adjustment or settlement of the labor question.

2. As to legislative matters.—In this regard I speak to you not only as a representative of the employers of Cleveland, but as a lawyer. Under modern complex business life, the business man constantly comes into contact with the law. The laws are yearly coming nearer to adequately provide for the complex conditions of modern industry. New business conditions occasion new or changed laws. The laws, in so far as they apply to your business, should be fair, right and reasonable. But honest men endeavoring to do the fair thing may err and make mistakes in these legislative matters. If you would secure the passage of proper or necessary laws, and prevent the passage of improper legislation, whether in the form of national or state statutes or city ordinances, the best results can only be produced by concerted action through an organization. With it you are strong; without it, you are weak.

3. As to the general public.—The general public makes your laws and city ordinances, and is the support of your business. Most laws which last and are enforced are merely the legislative crystallization of a public sentiment. The highest law is the will of the people. Laws and institutions change as public sentiment is moulded and changed. But public sentiment is open to argument, persuasion and conviction. It changes. On new propositions it may be moulded. You may be right, but you are in the minority and unless you win the public to your way of thinking, unless public sentiment is moulded rightly, no practical result for good will follow. In this particular nothing can be accomplished without organization.

I cannot too strongly emphasize the importance, first, of your local organizations co-operating with local conditions. Every city and town should have its organization, which should affiliate itself with the state association. It is only by all exhibitors acting together and in concert that the best results can be produced.

Second, of supporting your trade journals and publications. The power of the press is mighty. It is at present the greatest moulder of public sentiment we have. Day by day, and little by little, it forms and moulds public opinion. More people are reached through its columns than any man can bring within the sound of his voice. An organization can have no more effective medium of expression than the trade publication which is devoted to its interests. Bestow your charity where you will; but in good business, support a trade publication which supports you.

The triumphs of war, the victories of peace, the greatness of present day civilization, trade, commerce, business and industry have all been attained through organization. Civilization began with organization. It is the doorway of the world's progress. The pinnacle of business success can only be attained through organization.

The employers of Cleveland are glad that you have taken a serious business seriously by organizing. We wish you all possible success and sincerely hope that you will become a power for making good business conditions, and that you will maintain local organizations in every city and town in the United States wherever there are two or more exhibitors, and that every exhibitor will become a member of this organization.

Among other speakers who responded to the wish of the toastmaster were the following: Max Levey, Detroit; E. Mandelbaum, Cleveland; J. E. Willis, Cleveland; Herbert Miles, New York; R. R. Nehls, Chicago; J. P. Chalmers, New York; Ed. J. Mock, Chicago; A. H. Saunders, New York; A. M. Kennedy, Chicago; K. W. Linn, New York, and Leon J. Rubenstein, New York.

The banqueters retired in the early hours of the third day.

THURSDAY FORENOON, AUGUST 3.

The third day's session lasted straight through from 11 a. m. till 3:30 p. m. The temporary organization had been made permanent and the temporary officers were regularly elected as follows: M. A. Neff, Cincinnati, president; C. M. Christenson, Cleveland, secretary; J. J. Rieder, Jackson, Mich., treasurer.

The following vice-presidents were elected: S. E. Morris, Cleveland, for Ohio; Wm. Ullmann, Detroit, for Michigan; H. S. Dickson, Winchester, for Indiana; H. C. Farley, Montgomery, for Alabama; H. G. Lux, Jr., Utica, for New York; Wm. J. Sweeney, Chicago, for Illinois; Henry F. B. McLain, Wheeling, for West Virginia, and F. J. Harrington, Pittsburg, for Pennsylvania.

Chicago was chosen for the next annual convention, the date being fixed for the second week in August.

CONVENTION NOTES.

You'll have to concede the honors to the Sales Company for its performance at the first convention. It was game enough to plan a luncheon for a hundred; slip the invitation into the convention hall when the gang were starving and take a chance that they would come. There wasn't an empty chair! President Brulatour did the talking and the rest of the members were called out under the spot-light—properly groomed and gaged. It was a killing!

It was unfortunate that the Los Angeles exhibitors were so tight that they wouldn't send W. T. Horne from Chicago to Cleveland. Mr. Horne was in Chicago when he wired his proposition and would have gone had he been given a chance. That would have been another state represented and another big man to answer the roll call.

If you didn't see the "Crusaders" it wasn't Tom Quill's fault. He carried the reels, the screen and the machine with him and he'd show his show on the spot. He even roped in the government agents—got a permit, and sprung the Crusaders aboard the S. S. Eastland.

Herbert Mills is the great little optimist. He used to make \$80 a day with a 150-foot reel that he made himself. He makes much less than that now with several hundred thousand feet of films that the other fellow makes and is anything but down-hearted.

For real team-work up to the last flickering second, take your hats off to Messrs. Kennedy and Engel, or rather Aubrey and Joe. These two, without the aid or consent of anybody, rounded up the exchange men and fed 'em up to the departure of last train.

Suffering from rheumatism and a bad cold, Kurt Waldemar Linn had more than one man's job doing justice to Pathé's red rooster. He couldn't crow as loud as he wanted to, and nobody ever saw a rheumatic rooster. But even at that, Mr. Linn found a cool spot on the hurricane deck.

Sid Smith sprung a George K. Spoor Company lithographed card with an Indian head sticker on the

reversed side. He said that it was appropos of a good Indian booster for Chicago, of which he was whom, or words to that effect.

Somebody said that F. H. Franke was the man with the mirror-screen whiskers, but that wasn't half as bad as Saunders' Sunlight whistle. Do you get that? If not, ask Wylie.

The gang from the Windy City made so much noise about their town that H. C. Farley returned to Montgomery, Ala., via Chicago. He came up from Cleveland on John Rock's special.

If you want to know how to run a special car with a buffet and annex and a pajama crew ask John Rock. He has the blue prints and all the attending dope. The fare is eight-eighty-five one way.

If you wanted to find H. B. Coles, there was but one place to look for him, northwest corner of Weber's Hall, third floor. He slept in the lamp house of a Powers' No. 6.

One place to get a 4 a. m. beefsteak dinner is Hannah & McGladis Café. The way to find it is in one of two Vitagraph 7-passenger touring cars. Get the gray ones for the gray-dawn.

Everybody saw double the morning of the third day. Pat Powers put in twelve 6 o'clock calls and Mark Dintenfass tried to answer 'em all. Mark's bald head looked like two for three minutes.

The Eastland boosters were the Misses Burns and Winters. It was Mr. Day, of Essanay, who had his say about their way. Oh, pshaw! and Mrs. Christenson got the bon-bons.

Sterne of Imp is honest. He reads all the letters that come to his desk. He extracts all the money and fills the orders. Letters not containing money he files—in the waste paper basket.

Railroad Nehls represented George Kleine and he was the busiest, hottest, most active little representative who ever put in three days in Cleveland.

His regular, every-day name is Stanley H. Twist, but in Cleveland he was Oliver on the day and Chicken on the night shift.

Turn off that fan! This is the exclusive convention week release of the General Film Company, Cleveland. Ask E. J. Willis for the posters.

Three cheers and a tiger for Cleveland's hospitality! The boys set a high mark for future efforts and they did it at the drop of a hat.

The tall gentleman who chaperoned the Motiograph day and night was L. A. Woodward. He caught the last train out by bribing a taxi driver.

There are other things besides running a film exchange that E. Mandelbaum can do. Pace-maker for an automobile parade, for example.

Messrs. Morris and Kasper always had three things ready for all comers—the glad hand, the happy smile and the price of refreshment.

Will the big fellows attend the Chicago convention? Yes, dearest Constance, and they'll have bells on!

None of the Pops were there. Pop Lubin, Pop Rock and Pop Daniels, the anti-rain fan, were all over-looking a bet.

The boat ride developed one thing: Film men have been too busy to learn the fancy dances.

Detroit plugged hard for the 1912 meet, but was short on the votes.

Big Bill Sweeney refused the treasureship. It was his contribution toward the Chicago convention.

F. W. Swett was on the job for the Edengraph. It was the right temperature for Swett.

Sunlight Metallic Cloth Curtain Company gave everybody a chance to blow themselves at the banquet.

You missed a great little corner of the Hollenden if you overlooked the suite known as 600C.

Herbert Miles didn't begin to run out of clothes—the season was all too short for that.

"West of Sunlight Curtain"

An interesting test and what should be a clear proof of the value of having a good screen was undergone by the Sunlight Metallic Cloth Curtain Company of 1102 Fisher building, Chicago, during the exhibition of the "Child's Welfare" pictures a short time ago.

The pictures were shown at the Coliseum building, Chicago, from 10 o'clock in the morning until 11 p. m., and during the day no attempt was made to darken the big auditorium in any way, while at night over 150 arc and incandescent lights shone brilliantly throughout the entire exhibition.

The pictures as reproduced on the "Sunlight" curtain were perfect and brought rounds of applause for the excellent photography and faultless stereoscopic beauty as brought out by the curtain.

The "Sunlight" company is mailing to anyone interested a little circular, entitled "A Curtain Lecture," which contains some valuable suggestions to theater owners. Any one desiring this should write Mr. A. W. Wylie, 1102 Fisher building, Chicago.

Latham and Pross Patents Again

Among the patents controlled by the Motion Picture patents Company are the Latham loop patent, No. 707,934, and the Pross shutter patent, No. 722,382. Under these patent rights suits have been brought against a number of independent exhibitors for infringement. The Motion Picture Distributing & Sales Company has offered to defend these cases and has invited exhibitors to furnish it with information of suits brought against them.

Theater Manager Opposes Cut in Prices

The reported move to cut prices at legitimate theaters is not practical, according to Will J. Davis, manager of the Illinois Theater, Chicago. The inroads of the moving picture houses are recognized by Mr. Davis, who asserts, however, that this problem can best be met by the standard houses by maintaining present prices and improving the plays offered.

"I cannot see that lower prices should be tried," said Mr. Davis. "Theaters have an expense account that forbids it. Prices have not advanced in proportion to expenses. Salaries have more than doubled. In fact, since my connection with theaters in Chicago expenses have increased fully 100 per cent.

"The legitimate stage can be improved. There always will be room for improvement, but cutting prices will not bring this about. The theater is not the only institution which sometimes tends to degrade the public taste. Even some newspapers find they must print sensational news, because the public demands it. Many managers incline to the sensational, and I regret to say the public sustains them.

"The actor is human and the better the actor the more human he is. Picture shows are mechanical. If the mechanical can appeal to human emotions, then the cheap show will live and lower prices will fail to kill it. The good play and the good actor are worth the money and will, in my humble opinion, continue to get it. The theater is purely a luxury. The necessities of life come first. When necessities are expensive and times are hard—with the masses—the cheap theater and picture shows will do most of the business. Their expenses, particularly with the picture shows, are nominal, and they can live on small returns. They employ few people, while first-class theaters employ hundreds.

"To establish lower prices would necessarily cheapen the good show just when there is a move to make it better. Competition still will regulate the salaries of the best actors, and expenses must be cut in other ways to keep the theater near a paying venture. That will defeat the very aims of many earnest persons who would improve the theater.

"I think the legitimate theater should accept the patronage it receives in the present order of things, allowing the picture show its fling. Time will give the cheap show a place if it deserves it, and the legitimate house will fare better when the middle classes are better able to afford luxuries."

Improvements in Film Perforation

A new type of perforator has recently been installed by the Martin Special Machine Company, 572 W. Randolph street, Chicago, which differs in some important particulars from these commonly in use.

It does not work so fast as some of them, as it perforates but one hole at a time on each side of the film, but it is very solidly built, and absolutely accurate, and is adjustable to vary the number of holes per foot, according to the quality and the probable shrinkage of either positive or negative stock. This is a point which is often overlooked, and is the principal reason for the variations commonly met with.

These perforators are not for sale, but the Martin Special Machine Company has increased its equipment to take care of orders for perforating at the usual prices. This company also makes a specialty of repair-

ing projecting machines, cameras, printers, etc., and its experience in building special apparatus of this kind enables it to give prompt and expert attention to emergency cases in the motion picture line—and where is the repair job that isn't an "emergency case"?

Concerning Educational "Stuff"

Milwaukee, with a population of 400,000, has forty moving-picture places.

The public cannot afford to disregard the possibilities for good or evil to the children of the city in so vast an enterprise as is this business.

There is every reason to believe that Milwaukee has started out to make the business a great educational factor in the city.

Several theater men concurred in the opinion that it pays now to put on educational pictures. One man said: "Put on an educational film and advertise it and crowds will flock to your theater, while the fellow across the street, who is running blood-and-thunder stuff, will have a slim crowd."

Another man remarked that even the vaudeville men were feeling the effect of the better tastes of the people and were more careful of what they put on the stage.

"The people are sick of the old stuff," he continued. "They want to see new scenes from strange countries, examples of trick photography, high-grade comedy, or scenes from famous plays and books, or some pathetic story of modern life."—*Milwaukee Journal*.

Seize Moving Picture Films

Twenty thousand feet of moving picture film was seized July 28 at the office of the Columbia Film Company, No. 301 West Thirty-seventh street, New York, and taken in taxicabs to the Federal building under an order issued by Judge Ward, of the United States Circuit Court. The writ was the first of the kind that has been issued under the copyright law of 1909.

The films depict a series of scenes from Dante's "Inferno." Jacob Schechter, attorney for the Monopol Film Company, the complainant, asserts that the films were first made by the Milano Film Company, of Italy, and the Monopol company purchased the right to duplicate and produce them in the United States.

Moving Pictures Boom Gary

V. U. Young of the Orpheum theater, at Gary, Ind., has purchased the exclusive control of the moving pictures taken by the Industrial Moving Picture Company, Chicago, which show the business and industrial activities of Gary. Mr. Young is now exhibiting these pictures in the eastern states and reports that they are a material influence in selling Gary real estate. The Commercial Club of Gary has officially endorsed these pictures.

The Du Pont Powder Company, Wilmington, Del., has had numerous requests for the use of the moving pictures of the Grand American Handicap Tournament which took place at Columbus, Ohio, not long ago. These moving pictures have a unique sporting interest and are being offered the public through the courtesy of the Du Pont Company. They were made by the Industrial Moving Picture Company, Chicago.

Teaching the Farmer to Use Dynamite

By Watterson R. Rothacker

General manager the Industrial Moving Picture Company, Chicago.

ONE of the most potent factors in the educational campaign being conducted by the Du Pont Powder Company throughout the farming communities of America is the moving picture illustration of the uses of dynamite in farming.

Dynamite is a tame citizen if properly handled; a valuable aid to the progressive farmer if judiciously utilized. The moving pictures now in use through the enterprise of the Du Pont Company, comprehensively and lucidly illustrate and demonstrate just how dynamite should be used to secure best results.

These pictures are a revelation to laymen, who through their agency are made to see how easy it is to rid land of stumps and boulders and prepare for crop-bearing, acreage now occupied by impediments to cultivation.

With characteristic thoroughness the Du Pont Company has had these moving pictures produced so that every detail of the farming use of dynamite is made clear to the most inexperienced observer.

First the pictures show just how the charges are prepared. The various implements and the material used are indicated and then the animated photographs show the "right way," so that those who behold are made to understand and know just what should be done with the dynamite in order to insure results and safety. This first demonstration is so direct and clear as to be fool-proof.



Grading a Road—The Blast.

By medium of the moving pictures the Du Pont demonstrator is seen placing the charge where it will economically and effectively dispose of an ordinary stump. Then the fuse is ignited—the operator retires from the scene and *up in the air she goes*. Another one is out of the way, and in a minute dynamite has done work which by any other method would have cost more money and consumed a much longer period.

Then follow scenes in the moving pictures which show a similar effective riddance of various kinds of stumps. Some are tougher than others, some are of longer standing than others, but all give way to the dynamite force which is governed by the conditions. These pictures illustrate just where and how to place the charge and give one a definite idea as to the amount of dynamite necessary in various subjects.

It is an inspiring sight to see a group of stumps blown simultaneously out of the ground and so uprooted as to be easily carried away. This is done

with a battery which responds to the touch of the demonstrator and in a flash clears an area of ground which under ordinary clearing methods would call for the hard labor of more than a few men. It is a wonderful sight to see an immense boulder of untold years being shattered and scattered and made to give way so that the plow can travel the area formerly claimed by this stone obstruction.



Subsoil Blasting—Lighting the Fuse.

The demonstrator places the charge, sees to it that everything is in readiness; the fuse is lighted and again the film shows the upheaval and accomplishment of that which gives the farmer more ground for cultivation.

Standing trees are felled by the Du Pont demonstrator and the process is plainly illustrated by the moving pictures.

A scene from these pictures which is of unusual interest is that showing how easy it is to plant trees by means of dynamite. The demonstrator selects his ground, places a small charge of dynamite. The fuse is touched off, a harmless but effective explosion ensues and then all that remains to be done is to place the tree in the ground and tamp the dirt around the roots. This is not only a time and money-saving operation, but the explosion of the dynamite loosens up the earth so that the roots of the young tree secure the greatest degree of nourishment.

Sub-soiling or deep plowing by means of dynamite not only saves the farmer money and labor, but it so turns over the ground as to put it in the most receptive condition for production. The moving pictures of this process show the Du Pont demonstrators, assisted by several farmers who readily grasped the idea, placing



Subsoil Blasting by Electricity.

the charges along definite lines. When the field is thus mined, it is the work of an instant to touch off the outcropping fuses. Then here and there, with plodding regularity the ground is seen to rise up and then subside after having been loosened, turned over and broken up. One can imagine the dull thud which accompanies these explosions and it is seen that they are absolutely harmless. Tests made in ground thus plowed proves the value and efficiency of this use of dynamite.

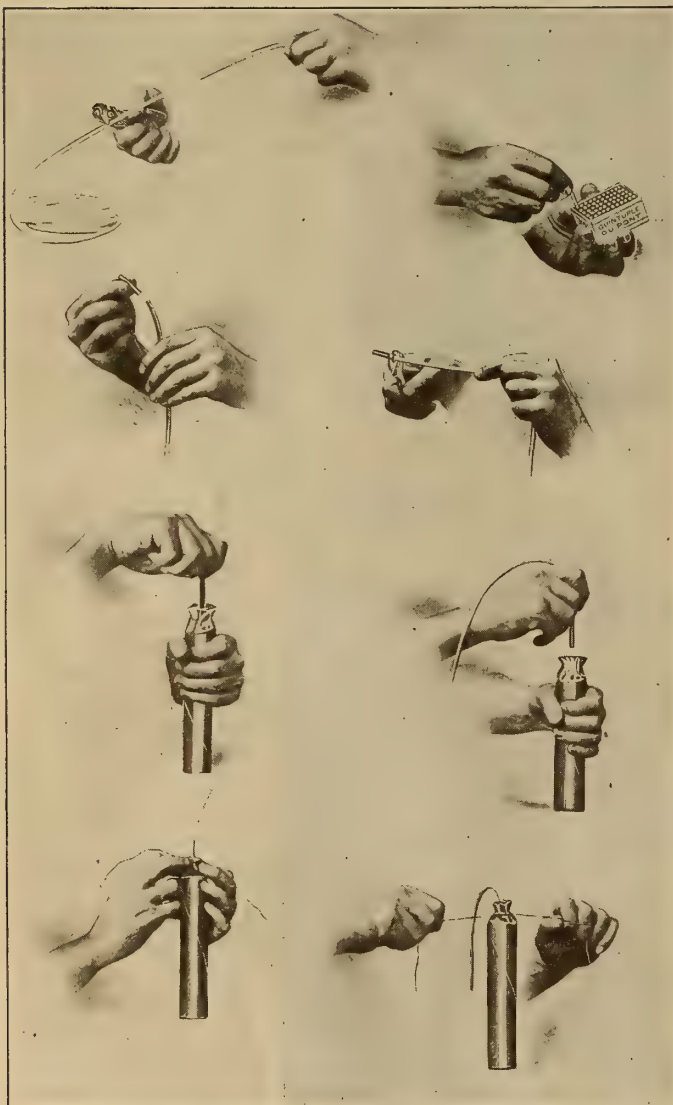
A ditch can be made very quickly and efficiently by the use of dynamite. The moving pictures prove this, for they show the actual operation of placing a line of dynamite charges, touching them off and then when the explosion has done its work is seen a groove in the ground all ready for the water. This is another demonstration of the Du Pont "done in an instant" method.

This series of moving pictures has a wonderful educational value, and in addition to their edifying interest animated pictures of this subject have an attractive power which is pleasing even to those whose ideas of farming are developed only to the suburban garden stage.

The Du Pont Powder Company is offering these films to agricultural colleges throughout the country and putting them on view at farmer's institutes, gatherings, conventions, etc. This film is really in the special feature class for the theater manager whose patronage is recruited from the farming element; and in every place where they have so far been exhibited they have met with an enthusiastic and appreciative reception.

The Du Pont Powder Company believes in the statement made by *Leslies' Weekly* that "You cannot resist the appeal of a picture; it is elemental." It was the Du Pont people's knowledge of this direct appeal of the moving picture which prompted them to put their wonderful story on film.

The farmer understands that moving pictures are reliable. This confidence in the means is backed up by the universal confidence in the Du Pont Company. The company has put its stamp of approval on dynamite as an aid to the farmer. It is not asking the agriculturist to take its word for it; it is backing up



Method of Making a Primer with Cap and Fuse.

its claims with actual proof and in moving pictures has hit on the real "show me" medium.

The company has established a bureau to take care of the demands for these instructive films. It wants everyone to see and know just what can be done with dynamite and just how it should be done. The company is to be complimented upon its enterprise, and the farming public is to be congratulated that it is afforded the opportunity to view such a clear and interesting feature of modern agricultural progress.

A Remarkable Projector

At the recent annual exhibition of the French Physical Society, which was held in Paris in the hall of the Society for the Encouragement of National Industry, a remarkable projector was brought to the notice of the public, according to the *London Bioscope*. This apparatus, which is the invention of MM. Ducretet and Dussaud, is quite small, only occupying about 16 cubic inches, and consuming about 15 watts, as against the usual 2,500 to 3,600 used by the ordinary projector. Yet, in spite of this great reduction of size, the apparatus is said to be capable of fully illuminating a 16-foot screen, using films of the usual size. The following description of the invention will show how these results have been obtained, impossible though they seem at a first glance. As is well known, the amount of light falling upon any object depends upon the distance the object is from the source of illumination; to put it accurately, the illumination varies indirectly as the square of the distance separating light and object. If the luminant chosen be the electric arc, it is necessary that it should be some $3\frac{1}{2}$ inches away from the back portion of the condenser, so that the latter may not immediately be cracked by the intense heat emitted by the light, and the condenser lenses are ground in accordance with the need. As a result only a very small portion of the total amount of light actually produced passes through the condenser, and eventually reaches the screen. In the new apparatus the arc is dispensed with and a tungsten filament lamp, specially designed by M. Hussaud, substituted. As the close proximity of the lamp to the condenser would still be a source of danger, M. Dussaud cuts off the current during the period the film is in actual motion, and is consequently able to do away with the use of a shutter altogether. The method of obtaining this synchronization is extremely simple. The spindle of the lower sprocket is slightly lengthened and bears a commutator in direct connection with the circuit to the luminant. During the periods of illumination the lamp is considerably "over-run," so that as far as possible the electrical energy shall be converted into light rather than heat. As a result of the adoption of these two principles—current interruption and over-running—it is possible to obtain a light that is practically cold.

Films as Teachers

The educational possibilities of the moving pictures are discussed by Mrs. Robert M. LaFollette in a recent issue of *LaFollette's Weekly*. She says, in part:

"The introduction of motion pictures in the schoolhouses of the state is an important part of the social center movement.

"That motion pictures may be made a successful feature of social center work has already been demonstrated in Wisconsin. Last winter, under the auspices of the

Milwaukee *Journal*, ten motion picture shows were given in schoolhouses in various parts of the city. There was no charge for admission. It was found men and women attended quite as eagerly as the children. There was not the slightest difficulty in getting audiences. That the pictures were enjoyed was too apparent to be doubted.

"The great advantage of motion pictures in social center development is that they appeal equally to all members of the family. They instruct and entertain the father and mother as well as the children, and no unity of language is needed to understand them. Native and foreigner, rich and poor, cultured and unschooled—all are alike reached through the motion picture.

"The extension division of the University of Wisconsin is doing pioneer work in this new field. Edward J. Ward, of this division, is laying the foundation for a much wider use of the motion picture than is found in the present crusade against the "white plague" and bad milk. The present legislature has been urged to make an appropriation to begin the work of introducing motion picture machines into the schools of the state. March 29 a hearing was held before a joint session of the senate and assembly, when for the first time motion pictures were shown in a legislative hall. The keenest interest was manifested. The argument of Dean L. E. Beber of the extension division for the general use of motion pictures in the schools and the creation of a circulating library of films was given the closest attention.

"The University of Wisconsin is the leader in carrying knowledge to all the people of the state. It is the leader also in making use of the motion picture as an aid in the spreading of enlightenment. Other states will watch this experiment with interest, and the time may not be far distant when the motion picture will find its way generally into the public schools, as colored charts and models did some years ago."

Films to Aid Political Campaign

The whirr and flick of motion picture machines are to be wedded to the limpid music of silver tongued oratory as a persuader of votes in the municipal campaign of Cleveland, Ohio, next fall. Motion picture machines are to take the place of the stereopticons which were a familiar feature of many Tom L. Johnson campaigns, this being the first time, so far as is known, that political managers have attempted to take advantage of the interest of the public in moving pictures.

The administration forces will show the collection of waste paper and other activities of the city departments in moving pictures. Films will be made to show the work on public improvements, perhaps the laying of the cornerstone of the city hall on July 22, and the erection of the ironwork of the first story, for which an appropriation of \$120,000 was authorized by the city council last month. This is to be a knock-out for the claim of the opposition forces that the work on the city hall is to stop with the foundations.

Mayor Baehr will appear in these pictures. Mayor Baehr, impersonated by a moving picture actor, will appear in picture plays which the Democratic organization is said to be planning for presentation in the coming campaign. Secretary Gall, impersonated as the real mayor at city hall, will appear in the pictures. The administration advisers expect the campaign on Mayor Baehr to be a personal one, and the motion pictures are said to have been planned to this end.

Problems of the Operating Room

By William T. Braun

CONDENSER LENSES.

CONDENSER lenses are a far more important factor in the production of perfect pictures than many imagine. They are as much a part of the optical system of the projection machine as the projection lenses.

First of all in regard to the quality of the lens, we know that the purpose of the lenses is to gather all of the rays of light from the arc which fall upon their surfaces, and bend or converge them so that they will all pass through the projection lens. In this way the light is very much stronger than if only the parallel rays from the arc would pass through the projection lenses. It pays to buy first-class condenser lenses. They may be more expensive, but they are more accurately ground; giving a much better light because the rays will be all bent in and not scattered around as is sometimes the case with a lens with imperfections or blemishes in it. Again a cheaper glass generally has a greenish hue, making it impossible to get a clear

tion. In replacing the lenses after cleaning them take care that the holes in the inner and outer casing come opposite each other, otherwise the heated air cannot escape from the case. Also see that the lens cools off gradually after you are through for the night. It is better to cover up the entire lamphouse on cold winter nights when leaving, as it will then cool off slower.

Without doubt one of the greatest causes of condensers breakage is the unequal heating of the condenser lenses, caused by shoving the lamp up close to the lens in order to get the right size spot at the aperture. It stands to reason that no lens can remain whole with an arc lamp using 60 amperes about two inches behind it. The light can be moved far enough away from the lens so that it will not be overheated if condenser lenses of the right focal length are used.

For a clear understanding of the focal length of lenses read page 39 of the April number. To find the focal length of a lens hold the glass so that the rays

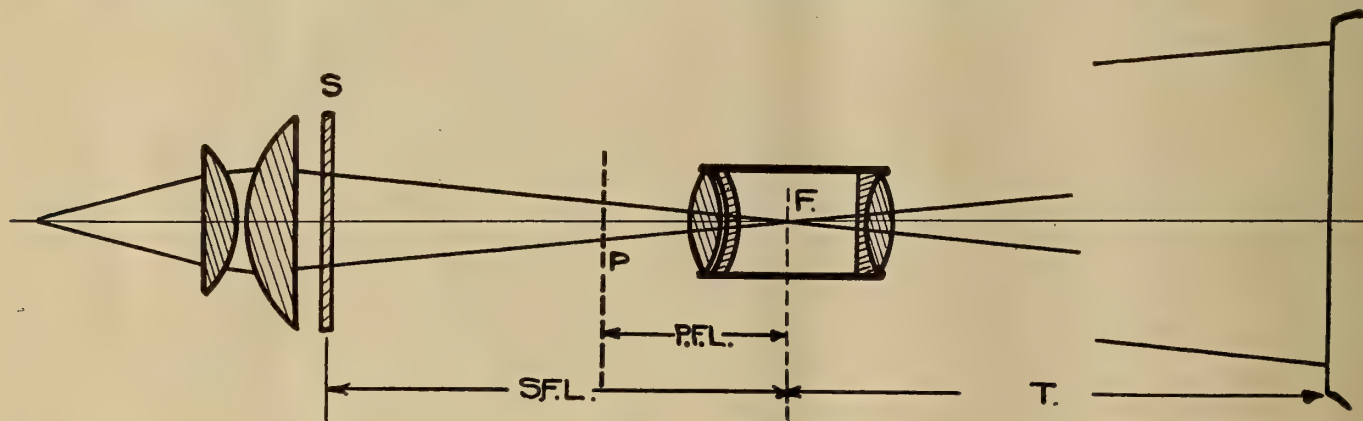


Diagram of Projection Light Rays.

white light from it. Also, a good glass being of a more even density will expand and contract more evenly, lessening the danger of breakage.

Some operators buy a cheaper lens because they break so many that the cost of high-grade lenses is prohibitive. If they would pay attention to the various causes of breakage they would not have to buy lenses so often.

First of all, is the mount or casing large enough so that the glass has room to expand when it becomes heated? If not, something is sure to go when expansion takes place. The lenses should have a play of at least one-sixteenth of an inch in the mount.

Second, how about ventilation in the lamphouse? If the vent holes, which are generally covered with wire screen, are not kept clean they will become clogged up with dirt, carbon ash, etc. The result is that the intense heat from the arc cannot escape, the interior of the lamphouse gets overheated and the lens becomes so hot that it breaks.

Next be careful that no current of cold air or a draft comes in through the back, striking the rear lens, as it will suddenly contract, causing it to break. Some of the round condenser mounts have holes for ventila-

tion of light entering it are parallel. On emerging from the lens the rays will come to a point. The distance from the lens to this point is the focal length.

Referring to Fig. 1 the light is placed at *L*; the point *F* in the center of the projection lens is the focus. By moving the light *L* further away from the condenser lens the rays will come to a point before entering the projection lens. The point *L* is known as the conjugate focus of the condenser lens.

Theoretically a six-inch focal length lens for the rear condenser, and a lens with a focal length two inches longer than the focal length of the stereo lens for the front condenser, would seem correct.

A prominent lens manufacturer furnishes the following information in regard to the correct size condenser lenses to use for various local length projection lens: "We would advise that in the case of a double dissolving system, such as is used on the moving picture machines and the ordinary stereopticon lanterns, that the conjugate foci is what must be taken into consideration in determining the proper condensing system for use with various focus lenses. Now, we use two 6½-inch focus condensers for 6-inch focus projection lenses, 6½ and 7½ focus condensers for

8 and 10-inch projection lenses, $6\frac{1}{2}$ and 8-inch focus condensers for 12-inch focus projection lenses and $6\frac{1}{2}$ and $8\frac{1}{2}$ condensers for 15-inch focus projection lenses. For lenses shorter than 6-inch focus projection lens we always use the two $6\frac{1}{2}$ -inch focus condensers, as this is about the shortest focus that can be made with a $4\frac{1}{2}$ -inch diameter condenser. The combined equivalent focus of a pair of condensing lenses is equal approximately to one-fourth the focal length of the added focal length of the two condensers. For instance, a pair of $6\frac{1}{2}$ -inch focus condensers would have a combined equivalent focus of $3\frac{1}{4}$ inches. This means that if a source of light were placed $3\frac{1}{4}$ inches from the center of the condensing system the resulting beam of light would be parallel, or vice versa, if a beam of parallel light were passed through these condensers that it would converge to approximately a point at a distance of $3\frac{1}{4}$ inches from the center of the condensing system. Now to bring a beam of light to a converging point after it passes through the condensing system, it is necessary to place the light source at a distance from the condensing system greater than its combined equivalent focus and by adjusting the lamp from the condensers the beam of light can be made to converge at different distances from the condensing system. You will therefore see that the same pair of condensers could be used for different focal lengths of projection lenses by the proper adjustment of the arc. However, the adjustment of the arcs on most machines is limited to certain distances. Therefore, it is better to use different focal lengths of condensers to have either a longer or shorter combined equivalent focus, depending upon the case in question."

Even if the arc is adjusted correctly we sometimes have a blue spot known as a ghost in the center of the screen. This is generally the fault of condenser lenses. When the lamp is pulled farther away from the lenses the ghost disappears but the corners get yellow. By using the right size condenser this can be overcome.

In putting in a new lens during the show be sure that there is no moisture on the lens. Also the lens should be heated so that the shock of the intense heat will not break it at once. This can be done by laying it on top of the lamphouse.

SCREENS.

Although not part of the equipment of the operating room, the screen or curtain upon which the picture is projected has much to do with the quality of the projected picture. Mirror screens, patent preparations for coating screens, etc., have been brought into use.

In theaters where vaudeville is presented the only recourse is the rolling in sheet screen. The great difficulty with this screen is that the light goes through it, making it as bright on one side as the other, thus much of the illumination is lost. Undoubtedly such screens may be improved by the application of some of these preparations making the screen opaque—that is, the light cannot pass through it and is reflected back into the theater by the use of the metallic coatings. Care must be taken to get the preparation on even and smooth.

Some manufacturers overcome this difficulty by applying the preparation on duck or some other heavy cloth, making it only necessary for the exhibitor to

stretch the cloth over his screen. The preparations are generally a form of aluminum paint or metallic dust. Rolling screens should be fitted with a heavy roller or fastened at the ends with ropes to prevent the screen waving.

There are forms of mirror screens made by painting a large mirror or piece of plate glass with a frosting mixture. Others have the front face of the glass ground. All of them increase the brilliancy of the picture.

In my estimation there is nothing much better than a smooth white plastered wall for a screen. In making a screen on the wall be sure to get the heavy or brown coat perfectly true. The white or finish coat should contain plaster of paris; also add a small quantity of marble dust to each batch of plaster. This will give a smooth white finish. When the screen becomes dirty it may be painted with white paint.

The best size for the screen is about fifteen feet wide by eleven feet high. With a screen of this size the actors, when in the middle of the setting (such as the interiors of buildings) appear lifesize. This makes the picture more natural. Also in a large picture there is a noticeable loss of definition when you are close to the screen; and a smaller picture shows better illumination than if it were larger, as the larger picture the more light is required to project it.

The size of the screen depends also very much upon the size of the house. For a narrow room a large picture covering the entire rear wall is all out of proportion. For a short throw it is better to have a small picture than to use a very short focus lens, causing the rays of light to leave the lens at such a great angle that the perspective of the picture is destroyed.

In locating the screen the height of the ceiling and the slope of the floor must be taken into consideration. Under the new building ordinance of the city of Chicago the floor cannot have a greater pitch than $1\frac{1}{2}$ inches to the foot. With a throw of 80 feet the screw end would be 10 feet lower than at the entrance. Eight feet will be sufficient. In such a case the screen should not be less than four feet above the floor, while if there is only an incline of two or three feet to the floor the bottom of the picture should be five feet above the floor. If the piano is placed in a pit a couple of feet lower than the auditorium floor all danger of the pianist's light shining on the picture is overcome and the player can also watch the pictures, making it easier to follow them.

The front row of seats should be ten feet away from the screen; otherwise if the screen is five feet up from the floor and seats are placed nearer than ten feet the spectators will have to crane their necks to see the picture, and even if the picture is on the level with their eyes the flicker will be too perceptible. In a store theater only twelve or fifteen high keep the screen about one foot from the ceiling, and use a screen about nine feet or even less in height. This will keep the picture up from the floor.

To obtain a picture which is a perfect rectangle the beam of light through the center of the lens should strike the middle of the screen at right angles, or, in other words, the center of the lens should be directly opposite the center of the screen. This is almost impossible, as most operating rooms are located over the entrance at least seven feet from the floor. An-

other three feet makes the lens two feet above the floor. With a slope of eight feet and an 11 by 15 screen five feet above the floor the center of the light will be seven and one-half feet above the center of the screen. In order to project the picture on the screen it will be necessary to incline the machine board. The picture on the screen will now have the keystone effect, that is, the bottom of the picture will be wider than the top for the reason that those rays of light which strike the bottom, traveling further than those at the top, will be more spread out.

In the above case the distortion would be so small as to be hardly noticeable, but in larger theaters where the machine is placed in one of the galleries the keystone effect will be so great that it will be disagreeable. The best way to correct this effect is to tip the top of the screen backward until the light reaching the center of the screen touches it at right angles. Slight tipping of the screen is not very noticeable and is absolutely necessary in some cases.

Suppose you have a throw of 100 feet and the machine is 20 feet above the floor. You have a floor slope of 8 feet to the screen. A screen 15 feet high is placed 6 feet above the floor. In this case the light is $14\frac{1}{2}$ feet above the center of the screen. To give a perfect picture the screen would have to be tipped back 8 degrees from the vertical, or two feet.

This is the only practical way to get a picture that is a perfect rectangle. By the employment of a mat in the slide carrier and a keystone shaped aperture pictures may be shown which are perfect rectangles on the screen, but the objects in the picture will be distorted or wider at the bottom than at the top. To make such a mat measure the angles that the sides of the picture make with each other when projected on the screen. Then make a mat out of sheet metal with this same shaped opening, using the same angles on all four corners of the mat that are on the screen. Put this mat in the slide carrier, but invert it; that is, if your picture is smaller at the top than the bottom, as it most probably will be, put the small part of the mat at the bottom. The keystone of the mat will overbalance that of the picture, resulting in a picture whose sides are parallel, although the objects in the picture will be somewhat distorted. The average person will not notice this if the sides of the picture are parallel. The same thing may be done to the aperture plate through which the film is projected, although care must be taken, as this is a more delicate job.

In a theater having a stage the proscenium arch generally forms a border for the screen. If this opening is too large a special drop with a frame painted on it may be used. When used on a stage this drop should be as far forward as possible, preferably just behind the asbestos curtain. Mirror screens are generally framed in a black frame. For a permanent screen in a house showing pictures only the proscenium wall should be built out a few feet beyond the screen, and the walls from the screen to the proscenium flared out. A screen built into or recessed into the wall in the above manner will give a much better effect than if the screen is flush with the face of the wall.

A tilted screen should always be placed in a small recess so that the angle is not as noticeable as if it were on the front wall. By the exercise of a little ingenuity on the part of theater designer or owner in designing the proscenium wall and the floor under-

neath the front seats, it will be impossible for an audience to tell whether or not the screen is tilted except on close examination.

When the motion picture fills the entire screen up to the moldings care must taken to see that the stereopticon picture is not too large, as nothing looks much worse than a stereopticon picture projected partly on the frame of the screen.

Nashville to Have \$40,000 Theater

A moving picture theater to cost \$40,000 will be built in the rear of the Jackson building, Church street and Fifth avenue, Nashville, Tenn., by W. P. Ready, one of the best known of the popular price theater managers of Nashville, according to a statement given out by Mr. Ready. The entrance will be from Church street through what is now a store. The capital stock will be \$60,000, a large part of which has been subscribed.

The theater will be one of the largest, handsomest and most elaborate in the entire South. A seating capacity for 1,200 persons is planned. The architectural finish and design will be similar to Keith's popular theaters in the East and the building, it is claimed, will be the most elaborate and handsome motion picture theater south of the Ohio river.

Brick, concrete and steel will be used in the construction, and especial attention will be given to the safety of patrons under any possible conditions of fright or panic. Ten broad, level exits, connecting with alleys and open spaces on every side of the building are planned. One of the buildings now fronting on Church street will be demolished and a handsome and artistic entrance to the theater will take its place.

Many features, conducive to comfort and convenience of patrons, and which are entirely new or unknown in the South, will be installed. The ground floor and one balcony will be fitted with roomy, cushioned opera chairs. The electrical apparatus will be a revelation in the way of effects to Nashville theatergoers. Ladies' waiting rooms, with additional rooms where baby carriages and babies may be left in charge of a woman attendant, and men's smoking and lounging rooms, will be among the innovations.

The management will cater to the highest class of patrons, and absolute purity and refinement will be the rule guiding those who select the photoplays. All exhibitions will be such as to cultivate artistic taste, and educational subjects along scientific and historical lines will be rendered in interesting and popular manner.

The theater will not be operated in competition with any other moving picture house, as the service will be entirely different. Mr. Ready assures the public that the enterprise will be used only to illustrate and promote the highest good, and will be a force for public education, for instruction and for moral and religious teaching.

Mr. Ready will be in charge of the construction and operation of the theater. He has had a long and successful experience in theatrical business and has established and successfully operated several theaters. At present Mr. Ready is manager of the Alhambra. A building permit for a \$40,000 building has been taken out. Work soon is to be begun on the building, it is understood.

Cold Light for Picture Projection

By Jacques Boyer*

WITH a very simple and inexpensive apparatus, M. Dussaud, of Geneva, has succeeded in producing an illumination which is practically free from heating effect and which seems destined to revolutionize the delicate art of projecting moving and other pictures. With this apparatus even an inexperienced operator can easily, cheaply and safely give exhibitions in a school, church or private residence. Cinematography and the projection of photographs in natural colors are also facilitated by this invention.

The projecting lantern is entirely suppressed. For the projection of ordinary black and white pictures two double lenses are mounted in any convenient manner, one before and the other behind the slide (Fig. 1). Behind the second, or condensing lens, is placed the "cold light box," containing a metallic filament lamp operated by a small battery, the current of which is periodically interrupted by a commutator. This intermittent current produces a series of flashes of light which succeed each other so rapidly that the effect produced on the eye is that of an absolutely constant illumination. Yet the interval between successive flashes is long enough to allow the filament to cool and to dissipate the heat generated by the preceding instantaneous current. Hence a higher voltage than usual can be employed without danger of melting the filament. The commutator can be easily and cheaply made by cutting four short equidistant longitudinal grooves in the shaft of a little electric motor costing a dollar or less, and filling the grooves with some non-conducting material. Two strips of metal are arranged to press respectively on the grooved and the unaltered part of the

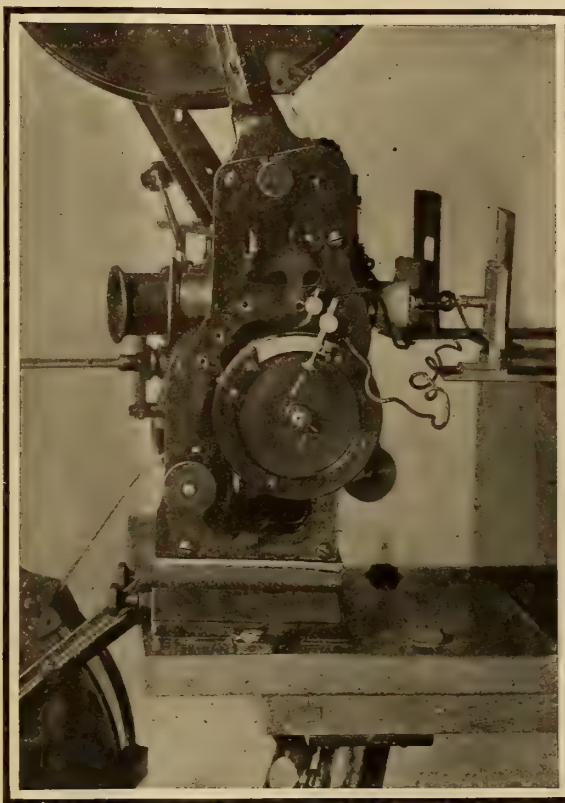


Fig. 1. Dussaud's Apparatus for Projecting Motion Pictures.

shaft and the ends of the strips are connected with wires completing the circuit through the battery and the lamp. The motor may be driven by the same or an independent battery.

During a visit to M. Dussaud's laboratory I observed that the glass bulb of the lamp remained quite cold to the touch when the lamp was operated by an intermittent current of 1.5 amperes and 8 volts. Yet the lamp was bright enough to replace the electric arc with advantage and to make a fine projection in colors, more than 6 feet square. The result impressed me the more strongly because we were working in a lighted room with cheap commercial lenses.

Hence this "cold illumination" dispenses with the employment of electric regulators or gas, acetylene, oxy-hydrogen, alcohol or kerosene lamps, which are difficult to manage and often dangerous. The danger of burned films and conflagrations is eliminated, and the lecturer can give free vent

to his eloquence without keeping one eye on the man at the lantern.

For the application of the cold light to cinematography M. Dussaud has devised the arrangement shown in Fig. 2, which, in addition to other advantages,

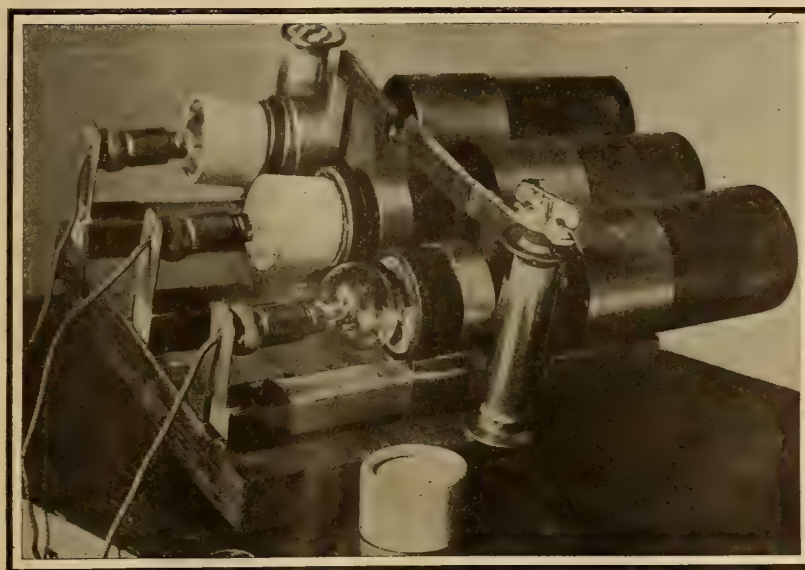


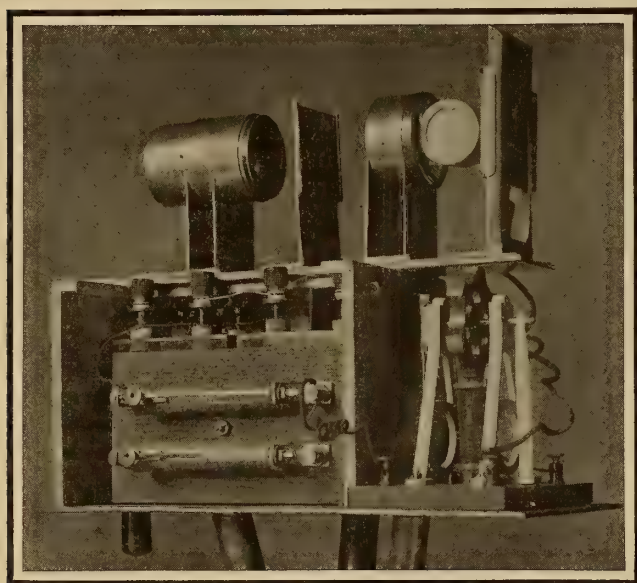
Fig. 2. Dussaud's Apparatus for "Cold Light" Projection.

suppresses the usual fluctuation in brightness and doubles the intensity of illumination. In the first place, the negative film is passed successively through two printing machines, which reproduce the odd-numbered pictures on one positive film, and the even-numbered pictures on another. The projecting apparatus is double, comprising two lamps and two sets of lenses, and the two positive films are introduced in such a manner that, when the crank

*Scientific American.

is turned, each film moves forward while the other is at rest and is being projected. By means of commutators suitably arranged on the shaft of the crank and fly-wheel, each lamp is lighted only while the film in front of it is motionless. Hence the screen is illuminated continuously, and not intermittently, as it is in the customary method. The result is that the eye observes no fluctuation, and receives twice the usual amount of light. The two half films cost no more than a single whole film and although the illumination is practically doubled the expense for light is no greater than in the usual arrangement, where half of the light is wasted by the interposition of a shutter. The elimination of the shutter and its mechanism compensates the additional cost introduced by the two sets of reels and the flexible cordan connection, which is required to make the two series of pictures coincide.

M. Dussaud's invention also greatly simplifies the operations of photography in natural colors. Three



Dussaud's Apparatus for Color Projection.

negatives are made on films of proper sensitiveness, with an ordinary camera, in front of which three colored glasses, green, violet and orange, are successively placed. These three negatives are copied on a single strip of film which, when placed in the triple projecting apparatus shown in our illustration, produces on the screen a single picture in natural colors. The projecting apparatus comprises three "cold light boxes," three condensers, three objectives and three transparent screens, the colors of which, red, yellow and blue, are complementary to those of the screens which were used in the camera. By the law of complementary colors, the three colored pictures which are thus superimposed on the screen, form a single picture in natural colors. The coincidence of the three images on the screen is secured, once for all, by the construction of the apparatus and the correct printing of the three pictures on a single film.

M. Dussaud's cold light will also prove valuable in the microscopic examination of delicate objects and in many other cases in which intense illumination is required but heating would be injurious.

St. Paul School Board Considering Pictures

Official investigation by the school board of St. Paul, Minn., of the proposition to install moving pictures in the public schools, as an aid to instruction as well as a means of pleasure, as recommended by Mrs. Perry Starkweather of the woman's department of the State Labor Bureau, will be asked at its next meeting, by W. E. Boeringer, a member of the board.

The project never has been brought to the attention of the board, either in committee meeting, regular meeting or in informal discussion among its members. Two out of four members of the board indorsed the proposition and said they would favor its adoption, provided the expense entailed was not too great, while the third favored postponing it for a while, pending the authorization of changes believed more important. The fourth expressed doubt that the project ever would be tried in St. Paul.

It is to determine the expense attached, the possibilities of the venture and the benefits that might result, and Mr. Boeringer will ask for the investigation. No members of the board had heard of the plan being tried in any city of the United States, so that the local board's investigation will be independent and will open to educators a new field.

"I have not looked into the matter at all," Mr. Boeringer said, "but I think it would be all right if it will not be too expensive and we can get the money to do it with. I will take it up with the board so it can be investigated and the cost and possibilities determined."

If the installation of moving pictures would be for the interest of the schools and could be worked out without too great expense, I would favor it," W. H. Egan, another member, said, "but I haven't had an opportunity to look into it any."

Careful investigation into the expense entailed and the benefits to be derived is desired by O. E. Holman, former president of the board, before he would favor the adoption of the plan.

"It would be a novel move," he said, "and I would want to have a careful investigation of all its phases before I would indorse it. It has not been tried in any other city, so far as I know, and I have a good deal of doubt about its being started here."

Other, and in her opinion more important, projects for improvement of the schools demand the attention and money of the school board before Mrs. Starkweather's project is installed in St. Paul's schools, according to Miss Mary A. Cunningham, another member.

"Last year we put in the talking machines, but I don't know about the moving pictures," she said. "They may come in the future, but I think there are other things more necessary."

Film Made Up of 6,000 Sketches

A motion picture consisting of six thousand sketches, drawn by Winsor McCay, will be a "release" for vaudeville next season by Mr. McCay. The film will be named "How a Mosquito Operates." One of these McCay films has already been produced by the Vitagraph Company, and was very interesting and amusing.

Who's Who in the Film Game

IF his middle name wasn't Kirke, there would be some excuse for calling him Kinodrome, for George K. Spoor is a natural-born moving picture shark. They say he got the notion of making motion pictures when he was a kid doing cartwheels. There are three kinds of cartwheels—the kind you see on carts; the kind you do as a kid, and the kind you buy bonds with. Mr. Spoor is on speaking terms with all of them.

Every normal, American kid has done cartwheels, but it would seem that only one got a serious idea of the trick. Gyrating through the air—heels over head and repeat, Kid Spoor thought it possible to see himself as others saw him. Great! That was probably ten years before he scraped an acquaintance with a certain E. H. Amet, inventor of the magniscope.

Passing out of the cartwheel days, young Spoor scraped up other things, including his schooling, and tried his fortune at various phases of railroad work, but his bent was for amusement enterprises. His first serious overture was at twenty-two, when he leased and managed the Waukegan Opera House. He was phenomenally successful at this for four years. And it was during the Waukegan experience that he met Amet and formed a partnership with him. It was Mr. Spoor's financial aid that made the magniscope possible—the machine was made practical and George K. did his cartwheels for his own gratification, seeing himself in motion in fulfillment of his boyish dream.

In 1897 Mr. Spoor severed his theatrical connections and devoted his whole time to moving pictures. The following year his association with Mr. Amet was terminated and he embarked on his own account to install projection machines for motion pictures in vaudeville houses, summer parks and traveling organizations. Out of this work grew the world-wide kinodrome service.

The kinodrome was built by Mr. D. J. Bell of Chicago—a more satisfactory machine than the magniscope—and Mr. Spoor was quick to see its advantages and secure it for the work already established. This was in 1899 and the fame of kinodrome service had spread so fast that the manufacture of the machine itself could not keep pace with the demand for

Facts and Fancies About a Man You Know or Ought to Know

it. During this year, a non-incorporated firm styled Geo. K. Spoor & Co. was formed to handle Mr. Spoor's business. Ten years later it was merged with the National Film Renting Co., another of Mr. Spoor's ventures, formed in 1905 for the rental of films, and the new corporate name was George K. Spoor Company.

It wasn't until May, 1907, that Mr. Spoor made his most ambitious move—that of engaging in the actual manufacture of moving pictures. It had been in his mind for years, but it was largely due to Mr. Gilbert M. Anderson that the Essanay Film Manufacturing Company was formed.

Anderson was capable and enthusiastic, and, like Barkis, Spoor was willin' for he had given much of his time in thinking about it, so the S. & A. embarked, shortly afterwards accepting a license under the Edison patents and later becoming a licensor of the Motion Picture Patents Company.

George Kirke Spoor was born in Highland Park, Ill., a week before Christmas, December 18, 1871. He is the founder and president of the Essanay Film Manufacturing Company of Chicago. He is a film fan for fair. A little while ago his camera man followed Mr. Spoor's daughter for a day, filming her at her usual tasks and pleasures. The scheme was to get her as her natural girlish self for an average day. She called for her girl friends in her runabout; took her plunge in the lake, for she is an excellent swimmer; picked flowers in her garden. A party had been planned—

there was a scene of her preparations for this event. And then came the guests—everybody filmed through the festivities, for this was Miss Spoor's eighteenth birthday, and that same evening the guests saw their young hostess on the screen and themselves as her companions of the afternoon. The film becomes the daughter's most valued gift from a dad who conceived the idea of preserving an eventful day for all time. The release date of this special is at Miss Spoor's discretion—the title might appropriately be: "A Film Fan's Fancy."

George K. Spoor has no time for hobbies. Film men seldom find diversion beyond a good meal and a speedy car. Both are necessary to the requirements of their ceaseless activities. Spoor is no exception.



A Natural Born Moving Picture Shark.

He seldom grants himself a moment's leisure. If the subject to be discussed is business, very well and good; if not, lock him up and forget him. He is of medium height; well groomed; well fed; slightly inclined to stout, yet anything but fat. High strung, but attentive; inclined to nervousness, doubtless due to assuming too many of his great responsibilities; smokes; decides quickly. His mind made up, he acts vigorously. Success comes from sound business judgment and careful planning. Spoor's name spells success in many ways and he shares little of the credit with any one else, because he has always been the guiding spirit in his many enterprises.

He is a member of the Chicago Athletic Club and the Republican Club of New York. Next to automobiling he prefers yachting.

Pictures to Testify against Bakery Combine

While three big bread-baking firms in America are preparing, the union and independent bakers believe, to form a trust, the delegates to a conference representing over 11,000 union and independent bakers are adopting up-to-date methods, through moving pictures, to defeat it. What "Uncle Tom's Cabin" did for negro slavery, the unions believe the pictures will do to avert industrial slavery for the bakers.

Contracts have been secretly made with moving picture concerns to make films of the conditions in non-union bakeries, showing the dreadful toil and the long hours, the unhygienic surroundings of some of the cheaper bakeries, the Saturday night pay envelope and the family of the workman when he comes home, the council between father and mother as how best to spend the little wages, the breaking of the news in the union man's home that he has been discharged, his hunt for work and his children crying for bread, the ruthless landlord and eviction and the final breaking up of the family. This is being done secretly because, it is alleged, the trust leaders are throwing every impediment possible in the way.

The unions intend that the pictures shall be shown in every school district throughout the country, in every city and town.

Oakland, Cal., in Pictures

A. J. MacMurty, Ph. D., who introduced before the Chamber of Commerce of Oakland, Cal., a plan to show on moving pictures the beauties and advantages of Oakland, exhibiting the films through the eastern states, has a great deal of faith in the plan, and believes that it would work immeasurably to the city's advantage. He said:

"I proposed the making of a moving picture of Oakland and other east bay interests because I know the value of such advertising.

"For several years I have supplied a demand in giving an exhibition travelogue of 'California Illustrated,' on eastern entertainment circuits. I have not given my whole time to this, but during the winter have filled as many engagements as my ministerial duties allowed. Last winter I gave my whole time to this work.

"The people of the East want to see California, and the lack of suitable material is keenly felt. Local interests have absolutely no representation. Enter-

tainers and moving picture circuits would be only too glad to put such scenes before the people. Fifteen years ago I made a moving picture from the front end of a San Leandro and Haywards electric car, covering the line from Fourth and Washington to Hayward, and I still have it in my collection.

"My proposition to the Chamber of Commerce was not made because I am in the business of manufacturing moving pictures, but because I am in a position to arrange for the making at one-half the usual expense, and I can give the Chamber of Commerce the exclusive right to such negatives, that duplicate copies can be furnished those who desire them at actual cost. Southern California, the Yosemite, and various parts of the state, have become famous through the moving picture exhibitions.

"Death Valley is better known in the East than Santa Clara or Alameda counties, simply because F. M. Smith's enterprises are advertised through the moving pictures, and thousands of people have gone into Death Valley on the train moving on the curtain before their eyes. Borax from the mine to the bathtub is better understood than money from the mint to the average person's pocket.

"Oakland can stand out before the world as a 'Natural Wonder,' if it is thus thrown upon the canvas. Personally, I am ready to give of my time and experience to see the work done, and I hope that the advertising committee of the Chamber of Commerce will decide to have a film made."

Pocket Motion Pictures in Germany

One of the latest novelties with which Berliners are amusing themselves is about to be imported into America.

For some weeks one of the popular pastimes among the people who loiter in the evenings along the Friedrichstrasse has been to get photographed by moving picture machines.

There are a number of small shops where the customer, after attitudinizing a few minutes before the camera receives a roll of photographs packed in a small metal box. By turning a crank rapidly the pictures are made to appear in as rapid succession as in the kinematograph. The proud owner goes around exhibiting his pocket picture shows to his friends.

Marcus Braun, port warden of New York, has decided that the idea would catch the popular fancy in American cities and has completed arrangements to introduce it into the United States.

Colorado Pictures Being Advertised

The Greater Colorado Committee of the Chamber of Commerce, at Denver, will distribute free thousands of postcards to every one in Denver. This postcard will bear one of the famous bits of Colorado scenery and also have a notice appended in blank form to the effect that the moving pictures of Colorado will be exhibited in such and such a city on a certain date.

It is thought every one who gets one or more of these postals will send it to some friend in the East bearing the date and name of theater where the pictures will be shown. This will advertise Colorado materially and give those people a chance to see its scenic wonders.

Recent Patents in Motography

By David S. Hulfish

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to MOTOGRAHY readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

U. S. PATENT NO. 987,797. Method of Manufacturing Kinematograph Bands. Charles Dupuis, Vincennes, France.

The inventor describes a process, or method, without the use of drawings. The method comprises printing the entire number of images at one impression, either by printing blocks formed by some photo-mechanical printing process, or by a single printing exposure in a photographic printing frame. The images are printed in rows, side by side, without space between for perforations. The whole surface of the print is formed of the images, compactly spaced, side to side and top to bottom. Thus a printing plate or photographic printing frame 30 by 50 inches would print at a single impression the 16,000 images of a standard 1,000-foot reel of picture film. If this size were adopted, the resulting print would be slit up into 30 strips each 50 inches long, requiring to be spliced together to produce the complete picture film, but this film would have no margins, nor perforations.

The first step comprises the preparation of the printing block, or the photographic negative in sheet form.

The second step comprises the printing of a sheet of pictures, or many such sheets, either upon the printing press or in the photographic frame.

The third step comprises the covering of the back of the printed sheet of images with a suitable glue or cement.

The fourth step comprises cutting the sheet into strips, each strip the width of the picture film without sprocket holes or margins, and each strip containing a number of small images.

The fifth step comprises gluing these strips upon a wider band, thus providing the margins for sprocket holes, and effecting the splicing together of all the strips of the complete picture.

The sixth and final step comprises the cutting of the sprocket holes in the edges of the strip. Of this sixth and last step, the inventor says:

Although the images of a band are supposed to be exactly equidistant on the whole length of said band, it is impractical to simply lead the same through a perforating machine of the kind usually used for kinematographic purposes, as the images would never correspond to the adjacent number of perforations, however exact the regulating of the feeding mechanism may be. In said known machines, one perforation is made at each stroke on each side of the band so that any excess of a hundredth of a millimeter for instance in the stroke of the punching die would cause an advance of a length approximately equal to that of one image between the series of perforations and the series of images on a feed of 9 meters assuming a picture 19 mm. in height and four picture holes per picture. Means must therefore be provided for permitting the intervening differences to be corrected as they are produced. To this end, I use a perforating machine by means of which four perforations corresponding to the height of an image may be simultaneously produced on each side of the band at each reciprocating stroke of the punching die. Said machine comprises a guiding or feeding comb having four teeth on each side, which are intended to engage into the perforations. The distance between the comb and the dies corresponds to any number of

images, i. e., four, eight or twelve perforations for instance, each image corresponding to four perforations.

The machine is provided with a slot or passage for the band, which passage has an opening receiving light from any suitable source and capable of being closed by any obturator while the band is fed by the mechanism. In front of the opening is located an objective so that the images may be projected on a screen as in a projecting machine. The machine is also provided with two levers acting independently of each other while the machine is working, one for varying the stroke of the feeding comb and the other for varying the distance between the comb and the punching dies.

In operation, the operator observes the images projected on the screen and notices that said images ascend or descend slightly on the screen if the height of each image, i. e., the image pitch and the stroke of the feeding comb, i. e., the perforation feed do not correspond exactly. The operator may then correct the perforation by means of the lever acting on the stroke of the feeding comb so that the image does not ascend nor descend farther on the screen, which shows that the image pitch and the perforation feed correspond temporarily. The operator may then act gradually by means of the second lever, on the distance between the comb and the dies so as to center or frame the image again.

The perforating machine above described may obviously be also arranged for directly observing the images but in this case the result obtained in controlling the perforation of the band is less exact than in operating by projection.

In order to protect the printed images, the bands may be varnished, for instance with a celluloid or an alcohol varnish.

Besides the above mentioned advantages it may be added that photomechanical printing is generally better and finer on thin paper than on thick paper and that the printing plates are less strained thereby.

It may finally be remarked that by perforating the bands and projecting the images at the same time, as above set forth, each band becomes verified as far as the proper order of the images, the faults, etc., are concerned, said verification being necessary in all cases.

In the event of the images being printed by photography, sensitized layers, which require a very long insolation may then be used, in spite of the comparatively long time of exposition required, as a thousand images for instance are printed at the same time while by the known methods the images must be printed successively.

Having now described my invention, what I claim as new is:

1. A method of manufacturing kinematographic bands to be fed by means of lateral perforations consisting in obtaining a reproducing surface entirely covered by kinematographic images, no lateral margins being left for perforations on the sides of said images, obtaining prints from said surface, cutting said prints into bands, fixing said bands on a resisting and continuous supporting web of a sufficient width to receive feed perforations and perforating said web, substantially as described and for the purpose set forth.

2. A method of manufacturing kinematographic bands consisting in obtaining an unperforated web having kinematographic images thereon, perforating said web while projecting the images on a screen and assuring the proper relative positions between the succeeding images and perforations by observing the succeeding positions of the projected images on the screen, substantially as described and for the purpose set forth.

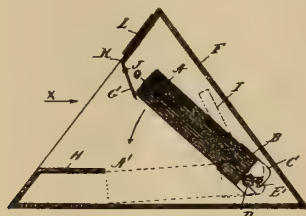
3. A method of manufacturing kinematographic bands consisting in obtaining an unperforated web having kinematographic images thereon, making perforations in the web on a length corresponding to one image at the same time, feeding the web intermittently for a length corresponding with the distance between the transverse axes of two consecutive images, projecting the images on a screen and preventing any displacement of the projected images on the screen by controlling the distance between the feeding and perforating means, substantially as described and for the purpose set forth.

No. 988,392. Mutoscope. Barrett Smith, Boston, Mass.

The invention relates to mutoscopes, or "book of leaves" motion picture devices, and more especially to devices of that character which may be used for purposes of advertising.

The object of the invention is to provide a mutoscope of simplest design and easily operated to show its motion picture, and such in design that advertising matter may be carried by the casing if not embodied in the motion picture itself.

In the particular embodiment of the invention shown in the drawing, which is copied to accompany



988,392.

this review, the inventor shows the same in the form of a paper weight, suitable for use upon a desk in the ordinary manner of use of a paper weight, although the invention is not so limited at all times.

In the figure, *F* is a casing having the shape of a triangular prism, of such size and construction as to adapt the same for use as a paper weight. A mutoscope pad *A*, consisting of a number of picture cards showing successive views of an object, scene, etc., is secured in a suitable holder *B*. The rod *D* is pivoted in the casing and the holder *B* secured thereto.

When the rod *D* is rotated, as by bringing the handle *I* upward to the position shown, the picture pad will pass over and above the check *G* and will be held in the position shown in full lines. As the rod *D* is rotated by moving the handle *I* downwardly, the pictures printed on the upper sides of the picture cards will be successively moved past the edge of the check, which preferably extends from one side wall of the casing to the other, and be exhibited to the observer looking through the opening in the front wall of the casing in the general direction of the arrow *X* until the pad has the position shown in dotted lines at *A'* in line with the horizontal shelf *H*.

The walls of the casing may be provided with advertising matter or with one or more brackets such as shown at *L* for holding a calendar or advertising matter. The picture pads will preferably be illustrative of the business of the advertiser.

The claims are eight in number, of which the following three are selected as typical:

1. An article of manufacture comprising a casing provided with an opening in one of its faces, a rod pivoted therein, a pad consisting of a series of picture cards secured to said rod, a check pivoted to said casing and arranged to permit said pad to pass upwardly and over the same, a lip on said check normally bearing against the casing whereby said check will hold said pad in position above said opening, and means whereby said rod may be rotated for successively bringing said pictures below said opening.

6. An article of manufacture comprising a casing provided with an opening in one of its faces, a rod pivoted therein, a pad consisting of a series of picture cards, a holder for said pad, a rod pivoted to said casing, means eccentrically securing said rod to said holder, a check pivoted to said casing and arranged to permit the pad to pass upwardly over the same, a lip on said check normally bearing against the casing whereby said check will hold said pad in position above said opening, and means

whereby said rod may be rotated for successively bringing said pictures below said opening.

8. As an article of manufacture, a paperweight provided with an opening in one of its walls, a pad consisting of a series of picture cards pivoted to the walls of said paperweight, means for successively exhibiting said pictures at said opening, and means whereby the movement of the lower-most picture cards is rendered slower than that of the uppermost cards.

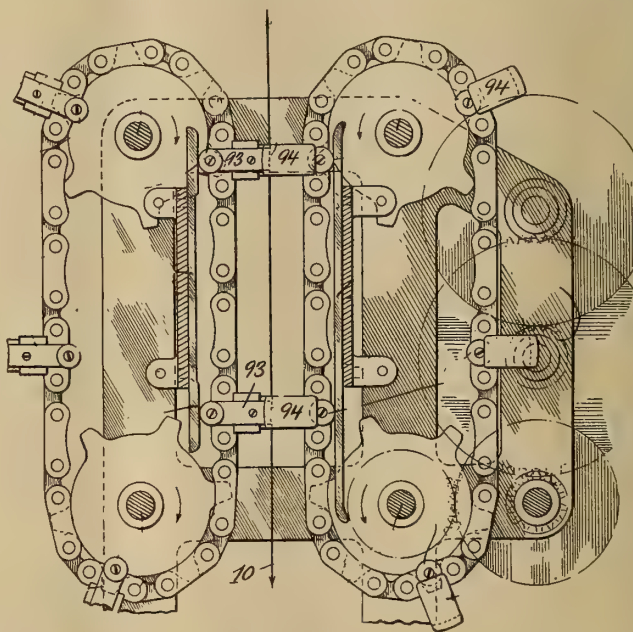
No. 988,473. Film Feeding Mechanism. Maximilian Klaiber, New York, N. Y., assignor to American Bioscope Company, Brooklyn, N. Y.

The object of the invention is to provide a means for feeding unperforated film, either in the camera or in the projecting machine.

The patent discloses a complete motion head, for projecting motion picture films, but the principal improvement, both as disclosed in the description and as covered by the claims, is found in the film driving mechanism. This mechanism is illustrated in the accompanying illustration.

The principal feature of the film feeding apparatus itself is the pair of chains. A set of chain-gear sprocket wheels carry the chains, proper gearing being provided that all chains may travel at the same speed.

Upon selected links of the chains, every third link being selected as the device is shown in the illustration, are grippers for gripping the motion picture film. These grippers, marked 93 and 94 in the illustration, approach each other when the chains are nearest each other, and catch and hold the picture film marked 10 between them. During that portion of the chain travel when the film is held between the pairs of grippers of the chains, the chain links move straight downward, and with an even tension toward



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each other, gripping the film tightly and drawing it positively with the movement of the chains.

Suitable driving apparatus of any type may be provided for the chains, driving them either intermittently or continuously; some projecting machines require the latter provision.

Of the sixteen claims of the patent, the following four are selected as typical, and as further serving to outline and limit the invention of the patent:

1. In a device of the class described, a supply roll, a take-up roll, a film extending from one roll to the other, endless chains having grippers, said grippers having gripping surfaces for engaging the film, and means for intermittently causing said surfaces to feed the film.

2. In a device of the class described, a supply roll, a take-up roll, a film extending from one roll to the other, an endless chain on one side of the film and an endless chain on the other side of the film, each of said chains formed with grippers having gripping surfaces to engage opposite sides of the film near the edges thereof, and means for driving said chains.

7. In a device of the class described, a feed roll and a take-up roll, an endless chain on one side of the film and an endless chain on the opposite side of the film, said chains carrying a series of co-acting grippers having gripping surfaces at the ends thereof to grip the film near its edges, said chains carrying a series of rollers, yielding tracks for the rollers, said tracks causing the grippers to engage the film, and means for moving said chains.

16. In a film feeding mechanism, a pair of conveying members located upon opposite sides of the film, means for driving said members, and a guide or guides located adjacent to said members for directing said members toward and into engagement with the film.

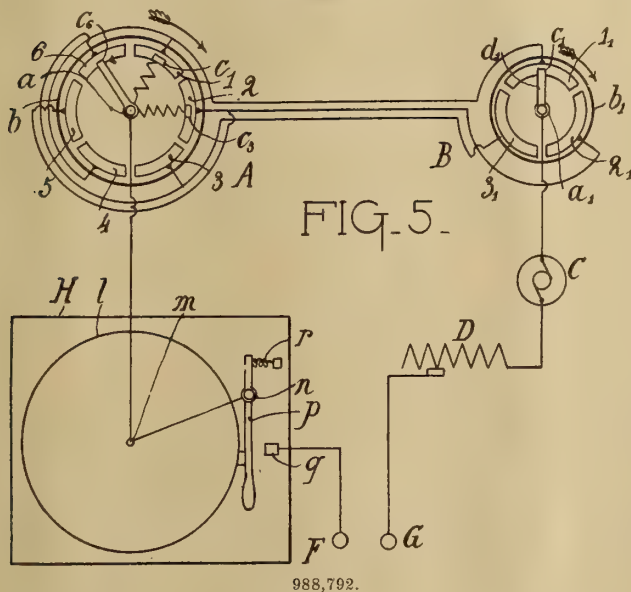
No. 988,792. Method and means of Producing Synchronism Between the Rotation of a Controlling Machine and the Rotation of One or More Electrically Driven Machines. Eugene L. A. Lertourne, Rouen, France.

This invention has a direct application to the ever recurrent subject of "Talking Pictures," offering, as it does, a suggested means and method for keeping the projected pictures and the phonograph in unison.

In his preliminary description, the inventor says:

The object of this invention is to synchronize the relation of a controlling machine driven by a motor of any kind and the rotation of one or more dependent machines driven by an electric motor.

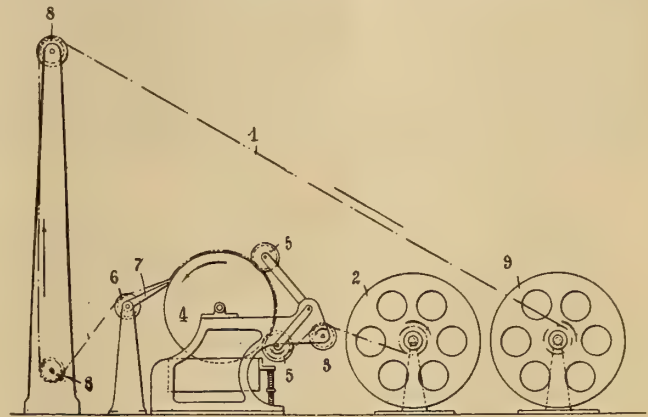
This invention consists substantially in directing the electrical current collected by the successive contacts of a rotary distributor of which the rotating part is driven by the con-



trolling machine, into the successive contacts of a rotary receiver of which the rotating part is driven by the controlled machine, the contacts of the receiver, each in turn sending the current to the motor of the dependent machine and thus compelling the latter to adjust its speed to that of the rotating part of the receiver, that is, to progress by successive positions, or from one contact to the next contact.

According to one way of carrying out this invention a current too strong, continuously pushes the brush of the receiver on the next contact which is inoperative. According to another

way, the next position, instead of being inoperative, corresponds to a second circuit traversed by a current which is too weak for the synchronous running, thereby rendering the successive shocks less appreciable than in the preceding case. According to a third way, the current normally passes in a circuit regulated for synchronism, while two other circuits, the one having a large resistance and the other a small resistance, return the brush of the receiver into the synchronous position of synchronism so soon as it has moved from such position, the shocks being thus only accidental. According to a fourth way, electrical apparatus which are provided with signals are introduced in the circuits



988,981.

in order to enable the working of the current in the said circuits to be followed and the resistance to be regulated in such a manner that the current shall remain always in the same circuit, thus tending to the suppression of accidental shocks. Further by means of this invention the accidental disturbances of the synchronism are remedied by changing by hand, the position of the rotating part of the receiver or of the distributor in relation to its fixed part. This invention also allows of simultaneously starting and stopping the machines by arranging the movement of the starting lever of the controlling machine to be governed by the interrupter of the current. Finally this invention facilitates the controlling or governing of any desired number of dependent machines by means of a single controlling machine. Each dependent machine is provided with its own electric motor and its own rheostat, its own regulating circuits and its own receiver so that it is merely necessary to connect the contacts of the receiver to the corresponding contacts of a single distributor operated by the controlling machine.

The accompanying diagrammatic drawings illustrate applications of this invention to phonokinematographic synchronism, the kinematograph being in this example the dependent machine.

Of the drawings, Fig. 5 is reproduced accompanying this review; in connection with the general description above quoted, the invention may be understood.

Of the seventeen claims, the following are selected:

1. The combination of a controlling machine, a rotary distributor driven by said controlling machine, a dependent machine driven by an electric motor, a rotary receiver driven by said dependent machine, electrical circuits in which are comprised the successive contacts of the receiver, said electrical circuits being in series with the motor, resistances of different values automatically included in the said circuits and said resistances permitting an electric current to flow through said electric circuits as specified.

5. The combination of a controlling machine, a rotary distributor driven by said controlling machine, a dependent machine driven by an electric motor, a rotary receiver driven by said dependent machine, electrical circuits in which are included the successive contacts of the distributor and the successive contacts of the receiver, resistances comprising electric signals, said resistances being included automatically in the said circuits, and permitting the passage of an electric current through them as specified.

12. The combination of a controlling machine, a rotary distributor driven by the said controlling machine, the stationary part of said distributor being the contacts, a dependent machine driven by an electric motor, a rotary receiver driven by

said dependent machine, electrical circuits in which are included the successive contacts of the distributor and the successive contacts of the receiver, resistances of different values automatically included in the said circuits and said resistances permitting the passage of an electric current through said electric circuits as specified.

No. 988,981. Process of Preparing Moving Picture Film Supports. Henry Danzer, Paris, France.

This patent is one of interest as showing progress in the manufacture of motion picture films. Its most important provision is that it acts to remove small defects, such in nature as to render a valuable strip of celluloids undesirable, yet not sufficient to warrant the rejection of the material. The one drawing of the patent and the complete description and claims of the patent are given herewith:

The present invention refers to the formation of the surface of bands or ribbons made of plastic material, but more particularly to the formation of the surface of bands or supports used for cinematographic films. The formation of the surfaces of these bands consists of a depolishing or a repolishing, and are for the purpose of removing scratches and faults of all kinds, as well as for facilitating the adherence either of the coat of emulsion to be applied or the lay or of colored ink in the case of photoglyptic printing. The depolishing and the repolishing of the bands made of plastic material is effected by means of a method based on a principle which consists in impregnating a depolished surface with a solvent and then in applying thereto the film or band to be depolished. The solvent used will depend on the material to be dissolved, for example, acetone in the case of celluloid.

This process is of general application and according to the case to which it is applied is effected by soaking a sheet of ground glass, for example, in acetone and immediately after applying the film or band of celluloid, care being taken to assure a very intimate contact between the two. The celluloid will be superficially dissolved and will be molded exactly to the depolished surface. The acetone will be very rapidly absorbed by the celluloid and will then be almost immediately evaporated. The film or band of celluloid will then be removed and its surface will exactly reproduce the depolish of the glass. The same process is gone through for repolishing with the exception that a perfectly polished surface is substituted for the depolishing surface.

When it is necessary to depolish ribbons of great length, such as cinematographic bands or supports, it will be preferable to employ an arrangement permitting a continuous working. For this purpose a machine continuously carrying out all the above mentioned operations is here given for the sake of example and has been designed more particularly for depolishing or repolishing cinematographic band supports for films.

This machine is diagrammatically shown in side elevation in the accompanying drawing.

In this machine, the band 1 to be depolished is situated on a reel 2, from where it passes over a roller 3 and is pressed against the depolishing cylinder 4 by means of pressure rollers 5. The band is then removed from the cylinder by means of the roller 6 and the separating blade 7; it then passes over rollers 8 on to the reel 9, onto which it is wound.

The depolishing cylinder 4 is situated on a horizontal shaft rotated by any suitable means whatsoever. The lower portion of this cylinder 4 dips into a trough 10 containing acetone. This trough is arranged so that the height at which it is situated can be adjusted. The soaking of the cylinder can be effected, for example, by means of a pad or the like dipping into the trough and also coming into contact with the surface of the cylinder 4. The rotary movement successively brings the soaked portions of the cylinder 4 into contact with the surface of the band 1 to be depolished and also automatically assures the separation of the depolished band from the cylinder; the depolished band is then wound on to the reel 9.

In order to be able to use the same machine also for repolishing the bands, it will suffice to substitute a polished cylinder for the depolishing cylinder 4.

By combining the above described processes of depolishing and repolishing, it is possible completely to remove faults and scratches of all kinds on the surfaces of cinematographic band-supports or other bands of any plastic materials. Nevertheless for cinematographic purposes the use of films completely de-

polished disadvantageously affects the projection; as a matter of fact the rays of light emitted by the condenser are partly diffused in all directions by the depolishing, thereby occasioning a considerable loss of light; furthermore owing to the diffusion of the light, the black portions of the picture assume to a certain degree a grayish tinge, thereby decreasing the contrasts and consequently affecting the beauty of the projections. For the purpose of overcoming this disadvantage it is preferable instead of depolishing the support on both sides only to depolish it on one side, on the side for receiving the coat of emulsion for the purpose of facilitating the adherence of the latter, the polishing surface being left uncoated. The depositing of a layer of gelatin on the said depolished surface, owing to the slight difference between the indices of refraction of both substances, almost entirely suppresses the effect of the depolishing to such an extent that the film will appear almost absolutely transparent to the naked eye.

By forming on the surface of the depolishing or polishing cylinders signs, drawings or marks whatsoever in relief or in intaglio, polished or depolished, corresponding signs, drawings or marks will be formed on the bands treated and will stand out as a polished surface on an unpolished surface on the surface of the said bands or vice versa. For example, it is thus possible to print on a polished band a name or a mark which can be repeated all along the edges and will stand out as polished or depolished.

Having now particularly decried and ascertained the nature of my said invention and in what manner the same is to be performed, I declare that what I claim is:

1. The process of producing on a cinematographic film support a suitable surface for receiving a new emulsion, which consists in moistening the surface of a moving element with a volatile film-solvent, causing successive portions of the film to travel in contact with said moistened surface for a suitable length of time to soften each portion and enable it to conform closely to said surface, and then continuously stripping the film from said moving element and carrying it through the air a sufficient distance to permit said solvent to evaporate.

2. The process of depolishing a celluloid cinematographic film support, which consists in moistening the depolished surface of a moving element with acetone, longitudinally moving said film support so that successive portions of it come in contact with said surface to cause a slight dissolving of the contiguous face of said support and a molding of it to said depolished surface, and then continuously stripping said film support from said moving element and evaporating said solvent.

Automobile Industrial Pictures

Demonstrating the manufacture, assembling and tests at the factory of the E. M. F. 30 and the Flanders 20 automobiles, C. L. McNulty, special representative of the Studebaker Corporation, of Detroit, Mich., showed 10,000 feet of film at the Majestic theater at Dallas, Tex.

A large crowd, for the most part men, witnessed the free demonstration. Mr. McNulty's remarks accompanying the pictures made the two hours interesting. Moving pictures of the interior of the factories were shown with mechanics at work on the different parts of the E. M. F. 30 and the Flanders 20 machines.

The Studebaker Corporation employs about 1,300 men, turns out about 200 cars a day and has factories covering a ground space of seventy acres. Pictures of J. M. Studebaker, Walter Flanders and other members of the firm were shown.

The film is said to be the longest advertising film in use. It was shown for the first time in Detroit and was sent direct to Dallas, where it was seen for the first time on the road. It is said to have cost \$35,000.

Dallas was the first stop made in Texas on a tour of demonstration contemplated by Mr. McNulty, which will include 100 cities in the state where the company has representatives.



Watching Them Take the Moving Pictures.



Little Mothers of the Ghetto.

Saving Babies with Motion Pictures

By Harold T. Sloane

"SUMMER BABIES" is the title of an educational film showing the work of the Chicago department of health in its campaign against infant mortality. The film, made by the Essanay Film Manufacturing Company, undertakes to show the work of the fifty nurses employed by this department in the field; at the baby tents, visiting from house to house, at the free milk and ice stations and the summer outings given the mothers and babies at the city parks and beaches. Through this work the health department has saved the lives of hundreds of babies each summer and the Essanay film shows how it is done.

The opening scene in the film shows the health department nurses leaving the city hall for their various districts. There are more than fifty altogether and their territories cover all of the more congested sections of the city on the west and north sides. There are district stations at the Hull House, in the various small parks, one at Gault court and Hobbie street, in the Sicilian colony, and several others scattered about other parts of the city.

The following scene shows a visiting nurse, calling on an Italian family with a new born baby. Ignorant of how to properly care for her little one, the nurse instructs her, explaining why baby's milk should be kept pure and cool and kept in a clean place. Much difficulty is encountered by the nurses

in teaching the mothers to dress their babies properly during hot weather, especially with the Italians, who, for convenience in carrying their babies, wrap them in bambimos, or long woolen shawls, cramping their little legs together in such a position that they are unable to move them. This custom is a universal one in the old country and the nurses find it extremely hard to persuade the mothers that it is injurious to the health of the child. The nurses preach the gospel of cleanliness and are slowly, though surely, cleaning up the dreadful back yards and alleys, which swarm with disease-spreading flies.

In another scene is shown the fight of the nurses for proper food for babies. These mothers—mothers invariably of large families—inevitably endeavor to wean their babies before the proper time and the death rate of babies, due to improper feeding, is appalling. In many cases, as in the scene in the film, the mothers are found giving their babies beer and other alcoholic drinks. When a baby is ill the whisky bottle is brought and the little one *doped* until drunk and unconscious. It is common with mothers to give their babies "weiners" and carrots as pacifiers and other solid foods to keep them quiet. In this scene are shown a father and a mother holding her baby. A small boy brings in the usual "growler" of beer and after the father has had a drink he passes it to the children and then to the mother, who, after tak-



Baby Tent in Congested Italian Quarter.



Baby Tent on Roof of Day Nursery.



"Can't I Give My Baby Beer?"



Water Babies at the Lincoln Park Beach.



Free Pure Milk for Sick Babies.



The Producer of "Summer Babies" Giving Instructions.

ing a drink, presses the can to the baby's lips. Just then a visiting nurse enters, sees what the mother is giving her child and lays a firm hand on the woman's shoulder. She remonstrates with the father and mother for giving the baby the beer and the father with an angry scowl slinks off, muttering that it is his baby and he can give his own baby whatever he chooses.

The nurse leaving here encounters a group of mothers on the street, one of which has a sick baby. After much persuasion the mother accompanies her to the baby tent. On the way the nurse points out a poster, the headline of which reads, "Don't kill your baby," and shows the kind of food to give baby and the kind not to give him. This poster is printed in several different languages, Hebrew, Polish, German, English, etc., and is doing much toward saving babies.

At the baby tent, on the roof of the Mary Crane day nursery, the nurse turns the baby over to a physician, who strips the child, weighs it, and gives it to another nurse, who assigns it to a clean white bed, along with a score of other little tots. The mothers here are taught how properly to care for their babies and are supplied with medicine, etc.

Every little girl in the Ghetto, who is old enough and strong enough—though there are many who are not—is given charge of the youngest infant to care for while the mother busies herself with other work. "Little Mothers of the Ghetto" is the title preceding a scene which is truly typical of this section of Chicago. Four or five little girls, each with a baby in her arms, are shown talking to one of their good friends, the nurse, who pats each little one on the head and asks how the babies are getting on.

At the milk and ice station are shown mothers waiting for their daily supply of pure milk, which is furnished to the mothers by the health department nurses free of charge. The department also gives these mothers small ice boxes and supplies them with ice to keep the baby's milk cool and clean.

Little day outings at the park and beaches show nurses with little toddlers playing games on the grass or paddling in the water and playing in the sand at the beach.

Under the title, "What shall we do to be saved?" is shown a large group of babies, some laughing, some crying. There are not less than twenty of them and they make a fine bouquet.

This film should prove a valuable educational contribution and besides being genuinely interesting to all picture theater patrons will do an immense good in furthering the cause of saving babies.

The film is 600 feet in length, released with a short comic, entitled "Gossiping Yapville," Tuesday, August 22. It has already received an immense amount of free newspaper publicity, and the Chicago press is unanimous in praising its good work. Here is what the *Chicago Post* of August 10 had to say about it, after the reporter had witnessed a preliminary showing:

How Chicago's babies are being cared for will be shown throughout the city at the five-cent shows under the title "Summer Babies." Pictures that will be placed in all the shows, beginning on August 22, were given a trial exhibition today at the Schiller building and were approved by Dr. George B. Young, health commissioner; Assistant Commissioner Koehler, Dr. Caroline Hedger and Sherman C. Kingsley, president of the United Charities.



Free Ice Box for Baby's Milk.

The pictures show the day's work of the health department field nurses as they go about Chicago caring for the sick babies. They are shown leaving the city hall in the morning and are followed into the tents maintained by the Elizabeth McCormick fund.

WHAT THE PICTURES SHOW.

Heat-stricken babies are shown in their hovel homes. The nurse enters the house and takes charge. When she leaves the baby, clean and cool, covered with a bit of clean white mosquito



Instructing the Ignorant Mother to Care for Her Babies.

netting, is lying in its crib. The father reluctantly obeys her repeated commands to carry away a garbage pail.

Before the arrival of the nurse the father is shown drinking from a can of beer. He passes it to his wife and then to the baby.

These pictures, showing the real conditions, and posters describing the difference between milk-fed and beer-fed babies, come to a climax with a view of a congress of babies, some crying and some laughing. The picture is labeled: "What shall we do to be saved?"



That McMackin Kid.

WHOLE COUNTRY TO SEE THEM.

Arrangements have been made whereby the pictures will be shown by the manufacturing company first and then turned over to the health department. The department will furnish them free to the theaters here, and later they will be released for shows all over the United States.

The shows will be supplemented in the poorer districts by free ice coupons and lectures, telling how sick babies can be saved.

The women's board of the Jackson Park Sanitarium has issued a call for more sick children to be sent to the institution, and asks the co-operation of the public in the work it is doing. Visitors to La Rabida become deeply interested in the advantages offered the sick babies of the poor and the good accomplished. No charge is made for medical advice or other assistance.

The last scene on the film shows a very fat and healthy baby laughing at the camera. Here's a secret: That bouncing baby girl is Archer McMackin's first and only daughter, and McMackin is the Essanay scenario editor.

Motion Pictures Instead of Books

M. A. Neff, of Cincinnati, president of the Moving Picture Exhibitors' League of America, believes that motion pictures will revolutionize the educational methods of the world, and will teach adults things they would never learn in years of book study.

"In teaching mathematics moving pictures will show the human hand working out with pad and pencil each angle of a problem.

"The same is true in teaching geography and history, while moving pictures will be of invaluable use in teaching surgery. They will show every movement made by masters of surgery in difficult operations.

"The farmer boy, through moving pictures, knows what to expect when he goes to the city nowadays. And city folk can learn about farming.

"There isn't a school of any kind that won't find moving pictures of wonderful value. In engineering schools moving pictures will supplant drawings and diagrams. The whole method of manufacture can be shown.

"Pictures show one-half the world how the other half lives. They carry us from the heights of society to the lowest depths of poverty."

Moving Pictures to Aid Woman's Cause

Moving pictures and lantern slides are to be the future means of winning converts to the suffrage cause. Mrs. Robert H. Elder, of Brooklyn, has a collection of slides ready and is only waiting for the technical end and the permit to start her free demonstration.

More interesting even than these lantern slides is the promise of real moving pictures in the not far distant future.

"We have been offered the use of 400 feet of film showing the suffrage parade that was held in Manhattan," Mrs. Elder explained. "So far that is all we have for an exhibition, but we expect to get up more films appropriate to the cause—little suffrage plays, perhaps, and scenes that will show the need for the vote. The only trouble is that we shall have to have fireproof booths for the apparatus, but if we can get movable ones we shall be all right, for we intend to have the moving picture shows in many parts of town."

A Real Fire Film Story

By H. Kent Webster

EVERYBODY is a fire fan. Let the fire bells ring out, and no matter how important the task, or imperturbable the individual, there is an eager rush to windows and doors or an excited chase after the galloping horses and the sparking, steaming engine. The very vastness of the calamity, the apparent hopelessness of our efforts to cope with the terrible destroyer, add to our strange pleasure. Verily all mankind are fire worshippers.

An actual fire in a big building, filled with employees at their work, is an awful thing. To turn such



Rescuing the Heroine from the Flames.

an event to the uses of the motion picture dramatist, and to have the actors before the camera do real work in rescuing the victims of the disaster, is enterprise almost beyond conception.

When the big fire destroyed the Byrne building in Los Angeles, Cal., a few months ago, the local papers were full of accounts of the peculiar coincidence by which a camera man for the Selig Polyscope Company happened to be on the ground and was able to turn his camera crank through all the exciting period of swirling flames and smoke and thrilling rescues. "Another piece of the proverbial Selig luck" is the way motion picture men would have characterized it, if they were not initiated into the methods of the house of Selig. But most of them know by this time that Selig luck, like the luck of most successful men, depends on foresight and ingenuity.

Selig's series of fire pictures have already won an enviable name in the trade. They are all produced by Francis Boggs, western manager of the "Diamond S." Knowing this, one might begin to suspect some preconceived arrangement whereby Mr. Boggs is enabled to be on hand whenever there is a fire of any importance.

Strange as it may seem, there is such an arrangement. The Edendale plant of the Selig Company is connected by wire with the central fire department station at Los Angeles. Every alarm turned in at the station is communicated at once to the studio. If the fire promises well, the camera man's automobile is on its way in a moment, often being first at the scene of the fire. Indeed, the Selig producer has all privileges inside the fire lines, second only to the fire chief himself.

So that is why the Selig camera was right there when the Byrne building fire broke out. And that is why the Los Angeles *Herald* gave a full page in its Sunday edition, April 9, to "Moving Picture Heroes in a Broadway Fire." Here is the story as the newspaper told it:

All the world will soon be applauding the hero of a big Los Angeles fire, a great tall man in a fireman's helmet and rubber suit, who, sweeping through flames and smoke, dashes up the fire-ladder and rescues from a terrible death the fair, golden-haired heroine. Greater still will be the applause when the heroic fireman with his precious burden in his arms cautiously descends the ladder and through the debris-strewn street, black and heavy with smoke, carries her to safety.

It is a thrilling piece of acting, well worthy of applause, and when you look upon it you may know that it is genuine.

It is a moving picture scene of a Broadway fire and moving picture actors in roles of the heroic firemen and the rescued girl.

The pictures were made during the fire in the F. J. Byrne office and department store building at Third and Broadway a few weeks ago. Seldom has a fire in a big city block offered such advantages for the making of moving picture scenes as did this. Officers of the Selig Polyscope Company, which operates a play-producing studio in this city, quickly secured permission from the fire department to "put on a scene" at the fire, and soon a corps of actors and several moving picture machine operators were on hand.

The Byrne building is an eight-story structure. The fire started in the lower floor and soon smoke was pouring from the windows of the offices above. While the fire was at its height the moving picture men did their work. The picture hero is shown leading a group of firemen with a reel of hose into the burning building, when suddenly the figure of a woman appears at one of the upper windows. The woman screams and falls prostrate before the window.

In a flash the hero-fireman orders the ladder thrown up to the window and in another instant he is climbing as fast as his feet will carry him on his errand of mercy. He arrives just in time. He grabs the prostrate figure as flames leap from the windows and hurries down the ladder. She is saved. The ladder is pulled down, the regular firemen go on with their work.



Starting for the Fire.

The moving picture machine operator fills another reel with scenes from the fire and the drama is made.

Miss Betty Harte, leading woman of the Selig company, and Thomas Santschi, one of the leading men, are the principals in the rescue scene. Both braved actual harm in the fire in order to put on their act and get the pictures.

In working out the "story" of the fire the moving picture actors stage a department store scene representing the upper floor of the burned building. Twenty girls are shown in a panic as the fire breaks out. Some climb down fire escapes, others

jump from windows into nets and the solitary girl left is rescued by the daring fireman.

In connection with this reel, the Selig company is making a series of educational pictures of fire work at Los Angeles fire stations which will be shown in all parts of the world. The rescue scene from the Broadway fire will be included in these.

To make up the full page, the *Herald* used three big still pictures and a mammoth sketch of a fireman bearing the unconscious form of a woman through the flames and smoke to safety.

The film, as it was taken at the fire would have made a thrilling topical. But that was not enough for the Selig producers. And so around the exciting actual occurrence a lively drama of love and heroism was cast. In the words of the company's synopsis, it runs as follows:

"Tom, the handsome fireman, and Betty, the factory girl, are keeping company. En route to work one morning, Betty meets the manager of her department, and they proceed to the factory together. Betty is pleased by the attention of her manager.

"When Herbert and Betty reach their department he lingers beside her machine a moment, and as he leaves he brushes against the freshly painted trash can, which leaves a trace on his coat. He goes to the storeroom to repair the damage with gasoline and, lighting the gas, he gets busy with the coat. He is called into the work-room and forgets to cover the bottle or to turn out the gas. There is an explosion so severe as to demolish the door and break the windows.

"Pandemonium reigns supreme, the terrified girls rushing madly for the stairway. The windows seem the only means of escape, since the elevator shaft and stairway are enveloped in flames, and one girl after another drops to serious injury or certain death.

"Betty finds a rope, and here Herbert shows the yellow streak by grabbing it from her and rushing to the window to save himself.

"Tom's engine house gets the first alarm; his mind full of Betty and bent upon saving her if possible, his ladder is the first to be raised. The fire rages fast and furious. Finally Betty sees him and, rushing to him, he carries her down the ladder to safety.

"The next day Herbert, who has escaped unharmed, comes to Betty's home to offer apologies for his unfeeling and mad haste to save himself, and is met by the hero, Tom, who makes no ceremony of throwing him out."

Here is the *dramatis personae* of the story:

Betty St. Clair, a factory hand.....Betty Harte
Tom Gaylor, a fireman.....Thomas Santschi
Herbert Crane, factory manager...Herbert Rawlinson
Sam Bauman, owner of the factory. George Hernandez
Mrs. St. Clair, Betty's mother.....Leonide Watson
Factory Inspector.....James L. McGee
Factory Girls, Porters, Firemen, Crowds, etc.

There is no need to go into rhapsodies over "Thro' Fire and Smoke." Everyone knows what a good Selig picture is, and nearly everybody is familiar with at least some of the Selig fire films. It is enough to say that this is the best of them all. The writer saw it at a preliminary showing a few days ago, and he feels no hesitancy in saying that the person who could look upon it unmoved and without deep interest would be hardened and blasé indeed.

Big Poultry Industry in Pictures

The poultry industry of Petaluma, Cal., the greatest of any in the world, is to be shown in all its phases by moving pictures. For many days a moving picture company has had representatives at Petaluma securing sets of pictures, which will show every phase of the work, even to the smallest detail, on both the large and small ranches, so that anyone interested may get the right conception of how to operate and perform the necessary work to be successful, for not one part of it has been neglected or overlooked. Never in the history of picture making to illustrate any industry has so much attention been bestowed on the little details.

Imagine a band of 16,000 chicks cared for in one brooding house, and this almost countless number following closely upon the heels of the attendant as he passes about the yard scattering feed, jumping and half flying over the backs of each other to get at the first kernels of feed that may be dropped, and then being quickly transported out into the broad fields and see a flock of 12,000 White Leghorn hens, just as persistently chasing a farm wagon on which is carried the feed, all on the same poultry ranch, and one can form some conception of the magnitude on which the poultry business is conducted at Petaluma. In quick succession follows a landscape scene showing a section of Petaluma country dotted with farms, cottages, poultry houses and sheds, which scene may be duplicated a dozen or more times in the valleys near by, with its million and a half of laying hens, making a picture that cannot now or possibly at any future time be seen elsewhere on earth.

Praise for Confederate Pictures

The Memphis *Commercial Appeal* had the following to say in praise of the moving pictures of the twenty-first annual reunion of Confederate Veterans and Sons, which were produced by the Industrial Moving Picture Company, Chicago: "The pictures are very fine. They are clear-cut, distinct and tactfully taken. They are valuable both in recalling the scenes of the late reunion and also in preserving for future generations a historic view that will never again be so complete. The pictures not only show distinctly the arrangements of the Little Rock people for the entertainment of the veterans, the brilliantly decorated city, but they also show the clear features of the generals who survive and the men who marched with them. The Forrest cavalry division is especially interesting and the audience enjoyed picking out the familiar faces of friends. In addition to this there are views of the Sons of Veterans and here again many familiar Memphis faces could be seen and identified. The concluding picture showed Little Rock fifty years after the war. A general of the North and a general of the South stand, a wall between them. One is in the Federal National Cemetery, the other in the Confederate Cemetery. The two approach the dividing wall, salute, rest their swords on the wall and clasp hands. It is both effective and dramatic. The pictures will be valuable for the future generations, for when the last of the old guard answers that sad summons the views will remain for posterity to look upon, and once more the scenes of the reunion will be lived over again."

The Kinematograph in School

By Colin N. Bennett*

SO MANY widely differing classes of kinematograph film may fairly be said to be "educational" that I have purposely left out the word in the title of this article. For instance, all travel films are educational, though when, as often happens, the kinematographer's wanderings are depicted in a scrappy and disconnected manner the product would be hardly of use as an aid to a systematic course of school geography. Again, there is, whether we like it or not, a certain educational force resident in the portrayal of such savage emotions as are usually shown in Red Indian film subjects, though there again the incidents would be anything but suitable as school fare to be used in the instruction of civilized youth.

To be of use to English educational authorities, whether public or private, the kinematograph has got first of all to launch out as something more than merely generally informative in character. The instruction it gives has got to fall into line with recognized school curricula. When moving picture films do this they will assuredly sooner or later find a market as agencies of scholastic instruction. Until then all talk of the educational value of the kinematograph film is likely to remain just where it is—as talk pure and simple.

But suppose we who produce film subjects do decide to fall into line and play whole-souledly into the hands of the pedagogue; that means in other words we shall have to set ourselves to teach in graphic form everything now taught in school by the ordinary school-master, and having answered this question how may we go to work in the hope of turning out film subjects that will have a reasonable and just claim to a place in the headmaster's library among other educational works?

A rough list of the most ordinary subjects taught in school will include at least the following:

CLASSICAL SIDE.

Languages.—(Ancient) Latin, Greek. (Modern) French, German.

English.—Grammar, Literature, Composition, History, (English and foreign).

Logic.

MODERN SIDE.

Mathematics.—Arithmetic, Algebra, Euclid, Trigonometry.

Science.—(Natural Science) Physiography, Natural History, Biology. Botany, (Experimental Science) Chemistry, Physics, Mechanics, Agricultural Chemistry.

Hygiene.

Geography.

Engineering.

Carpentering.

Some of the above come usually as extras in the average youth's education. Many—for instance, hygiene for girls and agricultural chemistry for boys—are becoming more and more widely recognized as sufficiently important to be ranked with other items of general education.

In the above list I have omitted to make mention of a most important group of educational items. These are such as belong to the realms of physical culture and include:

Games.—Football, cricket, hockey, drill, gymnasium practice, boxing, fencing, etc.

Thus we have arrived at something like a true survey of the task we have to perform if we are to render the kinematograph film not only a generally educational but actually a real school force. We must give genuine help in the teaching of all or as many as possible of the above-mentioned subjects in every grade from the simplest to the most advanced.

Let me say at once I think that the greatest chance for the kinematograph to make a successful entrance upon the arena of school life is by tackling primarily the elementary side of school instruction. Youth is particularly susceptible to teaching by graphic representation, whereas later on in life when the brain capacity has become greater the same form of imparting knowledge is often less and less necessary. As a case in point the lecture theater at an elementary chemistry demonstration usually shows the center table bristling with paraphernalia, while the advanced chemistry lecture is to the uninitiated a comparatively tame affair with little ocular experimental display to enliven its progress. The same applies to other subjects of instruction.

The kindergarten arithmetic class is a perfect wonder in its way, replete with variously shaped wooden lozenges, sticks, and counters—in fact with anything sufficiently interesting-looking to encourage and cajole the budding brain to make the supreme effort of learning to add and subtract. How sad a come-down do we find when we are forced by circumstances over which we have no control to pass from such a children's paradise to the doleful dignity of scratchy blackboard and squeaky slate pencil in the higher forms.

Yes, undoubtedly the smooth and easy path for the kinematograph to travel into the realms of educationalism is by way of the kindergarten class. Here, since the graphic side of instruction is already to the fore little or no adaptation would be necessary in the recording of a lesson upon the moving picture film. Thus we might exemplify a first lesson in arithmetic in some such manner as the following:

A snake is seen basking on the grass, stretched out straight in the form of the figure 1. While it lies there another snake crawls into the field of the picture. Slowly the second snake tacks itself on to the first at right angles to it while the first turns its head round in surprise, and lo! the figure 2 is formed.

In what possible way could the fact that one and one are two be taught more simply and graphically? All that now remains to complete the counting lesson is for further snakes to come on the field of view, each one bringing about further re-arrangements until by the time nine have appeared a monstrous figure nine is formed. Thus we learn also that the more units are added together the greater physically as well as numerically becomes the product.

This latter is, of course, often untrue in higher

**Kinematograph and Lantern Weekly*, London.

mathematics and when dealing with minus quantities. Nevertheless the lesson is one which must be learned even if only to be unlearned again years later.

Let us turn to the other side of the picture. Because graphic representation has a peculiarly easy channel of usefulness open to it in the case of infantile instruction, we must not run away with the idea that it may not be of equally great service much higher in the educational scale. What simpler method of demonstrating the propositions of Euclid could there be than by the actual comparison of angles and areas, in the form of cut out plane surfaces manipulated by expert hands before the lens of a kinematograph camera?

"For if the triangle ABC be applied to the triangle DEF so that the point A rests on the point D and the point C on the point F——" "Whatever does the fellow mean? What does he want me to do? Am I to proceed to cut up the page of the Euclid book in the effort to do this thing, or what?" How many a harassed boy has asked himself these questions.

"No," says the teacher sternly when approached on the subject. "Try to be sensible for once, if possible, and remember that the clause is mere supposition." And the schoolboy resigns himself once again to order marks or detention for being unable to make head or tail of his task. But if only a moving picture could have done for him what the teacher would not allow him to do for himself. If he could have seen just such another two triangles cut bodily out of their printed page and superposed before his eyes while a kindly pictured hand touched first one side and then the other, showing by a deft pinch or two how impossible it was to make two straight lines enclose a space—

Candidly, of all the items of education which I have enumerated in my list, the only ones which stump me as to their adaptability to graphic representation by means of moving pictures are grammar and composition. Parsing is to the average healthy English boy or girl the most hateful of all possible forms of drudgery. Sadly then I say it, that I cannot see how the kinematograph is going to help either boy or girl with their ruled, and generally blotted, analyses and parsing papers. Fortunately, parsing is no longer the fetish it once was with educationists.

On the other hand, the application of pictures to history and geography is so obvious as to need no comment, while synchronisation should be made to serve a most useful purpose in combining phonographic instruction in the modern languages with graphic illustration of lip and tongue movements that effect and bring about proper pronunciation. Natural science is already represented in many marvelous though at present scrappy and incomplete motion picture films, which nevertheless prove the adaptability of the kinematograph film to teaching of such a kind.

So I bring myself to grip with what seems to me to be the eminently practical side of a phase of kinematography often enough talked about and discussed in less crystallized and definite terms.

At a revival meeting, which the Rev. Dr. H. O. Breeden is conducting in the First Christian Church at Santa Rosa, Cal., the feature is a series of moving pictures depicting the Passion Play. The scenic portrayal of the tragedy on Calvary and the earnest words of the minister are said to have resulted in seventy-five conversions.

Ball Players Enter Film Field

Jim Scott, the well known pitcher of the Chicago White Sox baseball team, and Bert Keeley, who made his baseball reputation while pitching for the Washington Senators and the Omaha Baseball Club, are prominent in the newly organized Western Feature Film Company, which is now doing business in Chicago. Associated with Messrs. Scott and Keeley in this venture are A. L. Cooley and Sam Benjamin, two old-time showmen, and George Scott, who is known as "the cowboy artist." The Western Feature Film Company is engaged in selling state rights for "Old Wyoming Days," a feature film that shows a real wild west celebration with no artificial staging. This film was taken at Lander, Wyo. It is photographically excellent and is full of action furnished by Indian and cowboy races, steer roping, war dances, fancy rope spinning and an exciting attack on a trapper's cabin.

An Autobiography

(Contributed by Benny, Office Boy of The National Waterproof Film Company.)

Conceived was I in scenario,
But my birth occurred in studio,
Thus giving me both artistic bent
And literary temperament.

I'd a thousand feet with which to run,
But of arms, or hands, I hadn't one.
My beauty was of such great extent,
All marveled at my development.

Fated for exchange subjection,
And worse, their very poor inspection,
My face soon scratched and marred with dirt,
And beauty fled, as in a spurt.

Unwaterproofed, unwashed, unclean,
I grew unfitted to be seen.
Exhibitors all were sore at me,
The public, they all swore at me.

Oily and marred, with joints all parted,
I wondered why I was ever started.
To end this tale, this exegesis,
An operator shot me to pieces.

A. FILM.

Street Railway Buys Film

The street railway company of Mobile, Ala., through the agency of J. F. Carter, Jr., of the Mobile Progressive Association, has had moving pictures made showing the right and the wrong way to alight from a moving car. These pictures, made by the Industrial Moving Picture Company, Chicago, and in addition to being an effective warning to passengers, they offer a choice bit of comedy when the bundle-laden woman, who alights the wrong way, is seen to spill head over heels in a dangerous fall. These films will be used in a campaign to urge the traveling public to safeguard itself by actually seeing how to avoid a fall and what happens if one is careless in the manner of leaving a car while it is in motion.

Los Angeles, City of Theaters

By H. E. White

LOS ANGELES, Cal., is certainly a picture theater town. With a population of 320,000 it has over a hundred motion picture places—about one to every 3,000 inhabitants. And then its suburbs are full of studios and stock companies working the western end of the film manufacturing business of the country.

The May number of MOTOGRAHY had a picture and description of "The Place with the Gold Pillars," W. T. Horne's Nickelin Theater, one of the most popular places in Los Angeles. Mr. Horne himself is known from coast to coast as the essence of geniality, and after an experience of many years in the East, he declares that "Bungalowville," Cal., beats them all.

But as we said before, there are upwards of a hundred picture theaters in Los Angeles; and Californians are proverbially genial. So we need not be surprised to find that a great many of these exhibitors and their operators are the best of good fellows, always ready to boost for the Dreamland metropolis and the motion picture business—it is a toss-up which comes first in their hearts.

One of the best known and most popular men



L. M. Nelson and the Hup Runabout.

connected with the amusement business in Los Angeles is L. M. Nelson, chief operator and electrician for the Arthur S. Hyman circuit of theaters.

Mr. Nelson has been connected with the moving picture business for a number of years, coming to Los Angeles about four years ago to go in business for himself. Upon the opening of the first Hyman theater his services were secured by Mr. Hyman, and as the houses were added Mr. Nelson was given charge of the projection of the entire Hyman circuit, comprising the Hyman Theater at Eighth and Broadway, seating 900; the College at Fifth and Hill, seating 600; the Neptune at Venice, seating 600; the Walker at Seventh and Grand avenue, seating 800; the Rounder at Fifth and Main street, seating 350, and the Royal at Third and Broadway, seating 300.

The distance separating the Hyman houses made the purchase of a runabout necessary, consequently some months ago Mr. Nelson invested in a Hupmobile, and since then the two (Nelson and the Hup) are to be seen on their journeys of projection at all hours.

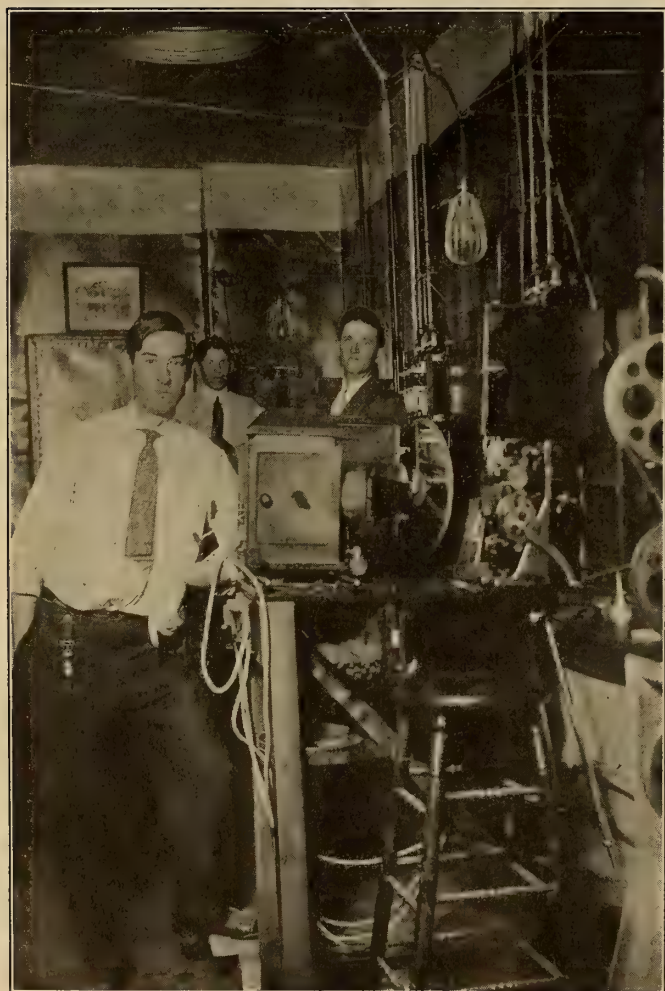
At the College Theater the operating room is 9 by 18 feet with a ten-foot ceiling, having a 34-inch flue in the center of the ceiling for ventilating purposes, together with an exhaust fan.

The equipment consists of two Edison "type B" machines, a double dissolving stereopticon, a Menchen spotlight and the necessary accessories. Two operators are on duty, giving a continuous performance.

The equipment is the same in all the houses with the exception of the Neptune at Venice, where the alternating current made the use of a mercury arc rectifier necessary.

Many and favorable are the comments heard on the projection in the various Hyman houses, which is no doubt due to the careful selection of skilled operators and the close personal attention given to the equipment by Mr. Nelson.

The action of the Hyman management in placing Mr. Nelson in charge of projection in all its the-



Operating Room of the College Theater.

aters shows the care that is taken in the western city to get perfect pictures. No doubt the excessive competition has had something to do with this effort for quality, because the people can have their choice of shows and naturally go to the best ones. If this is the reason, it is a pity there is not more competition in some other cities. Nobody loves competition; but it cannot be denied that it works wonders in developing the right kind of exhibitor.

The exhibitors of Los Angeles have not yet been inoculated with the first-run germ. So far they are content to change their films about twice a week, and they find that it pays to run the same program several days. Many an eastern exhibitor displays the familiar slide reading "If you like our show tell others—if not, tell us." But if his patrons do tell others, the others come the next day and find an entirely different show from that described to them. Word-of-mouth advertising is more efficient when it is possible for a man to see a show, tell his friends about it and get them to come next day and see the same show.

Los Angeles is hardly to be recommended as a fertile field for the new exhibitor; it is already well supplied with those experienced in serving the motion picture "fan." But it is a place where the showing of pictures has been brought to an exact science, and those eastern exhibitors who have made lots of money and are looking for a way to spend a little of it might do well to take a trip out there and study the way the business is handled in the City of Roses.

Police Censorship in Joliet

A police censorship for moving pictures is to be established in Joliet immediately as the results of complaints which have reached Mayor Allen and Chief of Police DeMiller in regard to a series of Jesse James pictures which were shown in a local theater. Mayor Allen conferred with Chief DeMiller and as a result of the conference it was decided to have a police officer visit each theater where moving pictures are shown at the first performance and if films of an objectionable nature are exhibited they will be ordered withdrawn.

Wild west pictures that make heroes of train robbers, prize fight films and others which come under the dangerous or objectionable heads are to be strictly tabooed as a result of the action which the mayor has taken. He has not definitely outlined his plans but expects to have a long conference with the censor, when selected by Chief DeMiller, and convey to him fully his ideas of what sort of pictures should or should not be shown in the local theaters.

Big Development in Milwaukee

Since the beginning of July, 1910, \$384,000 has been invested in moving picture show houses in Milwaukee, Wis.

Thirty-seven theater permits have been issued by the building inspector for amusement houses of the five and ten-cent kind, the buildings ranging in price from \$3,000 to \$40,000.

In all sections of the city the moving picture theater is doing good business. That it is a profitable investment is apparent from the almost daily additions to the film theaters.

City of Atlanta Showing Pictures

Atlanta, Ga., has gone into the moving picture business. Not exactly into the business, either, for there's no financial end to it, except that at which the city of Atlanta pays out its money for the amusement. The city is not competing with any of the numerous moving picture theaters. Rather, it is helping them by encouraging the whole idea.

The people sit on the grass or on a bench somewhere near the band stand, shortly after dark, and watch the big sheet stretched on one side of the stand. Several performances have already been given, without any great fuss being made about them. The idea has been proven a success. Now it is a fixture in the park program—every Tuesday, Thursday, Friday and Saturday evening. Everybody is invited. It's all free, and cool and comfortable.

Park Commissioner Frank Wilby is the man who suggested open air moving pictures and who put the innovation through the park board.

Superintendent of Parks Dan Carey is very enthusiastic over the success of the project so far. He says Atlanta has pulled off a good stunt in providing this innocent summer's evening amusement for its people. He declares that there are only two or three cities in the whole country that have tried it.

Tennessee Pictures are Splendid

Moving pictures showing the industrial activities in and around Chattanooga, Tenn., and the construction work now being done on the lock and dam of the Tennessee River Power Company, were recently exhibited in private at Chicago and pronounced splendid by qualified moving picture critics. These pictures also show the ascent of Lookout Mountain and a trip through the historic battlefields in the vicinity of Chattanooga. These pictures will be used by the Chattanooga Chamber of Commerce to illustrate and advertise the industries and scenic beauties of Chattanooga. The contract was fulfilled by the Industrial Moving Picture Company, Chicago, which has also made arrangements with Secretary J. P. Winn, of the Chattanooga Chamber of Commerce to take some more moving pictures showing a bird's-eye view of the city of Chattanooga as it appears from Lookout Mountain. The entire series will make a comprehensive display which will undoubtedly prove a potent factor in the big publicity campaign engineered by the Chamber of Commerce.

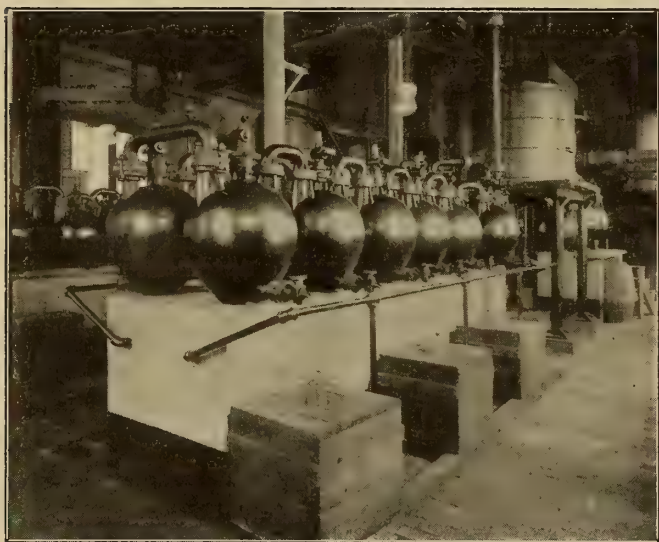
Dentists to Use Moving Pictures

Recently Lyman L. Zarbaugh, D. D. S., proposed before the National Dental Association that moving pictures be used to illustrate the care of the teeth and to show the process of decay and the source of the throbbing ache which seems to be one of the inheritances of the human race. Dr. Zarbaugh's suggestion was approved and, according to a newspaper notice which was printed in one of the Cleveland journals, arrangements have already been made with motion picture producers to have this subject comprehensively displayed on film. The Industrial Moving Picture Company, Chicago, is the successful company referred to. Dr. Zarbaugh is now termed the father of the motion picture idea in dentistry.

How Non-Flam Film Is Made

From *Chimie Industrielle*

THE manufacture and use of celluloid, as is well known, are attended with considerable risk on account of the extreme inflammability of the substance. This property has frequently been the cause of serious accidents. Various methods have from time to time been proposed to remedy this defect, but these have not been suitable for universal



Acid Plant in a Celluloid Film Factory.

adoption since celluloid is used for a great variety of purposes, many of which differ widely one from another. It has been found that when the excess of camphor and supernitrated compounds present in celluloid are removed, the treated mass shows a marked tendency to shrink, and that this shrinkage is not uniform, hence a change of shape also takes place. If not in some way prevented these changes would entirely nullify any denitrating process being applied to the long strips of celluloid such as are used for the manufacture of cinematograph films, or to sheets of celluloid, though in lesser degree. In addition, such denitrated celluloid is found to be much more brittle than the untreated substance. It is absolutely necessary that cinematograph pictures (on the same strip) should be uniform in size and separated from one another by a uniform distance, and that the strips should have a uniform thickness. It has, however, been found possible to remove these oxidizable substances without causing a shrinkage or loss of shape. All the operations about to be described are carried out in an autoclave provided with a manometer and inlet and outlet tubes.

The celluloid is introduced in the form of strips or sheets, and to these is added a mixture of ammonium sulphide, ammonia and powdered decolorized gelatine. The denitrating process acts chemically and mechanically, and results in the celluloid being left in a porous condition. So long as the celluloid is immersed in a fluid no shrinkage occurs, since the pores are filled up by the latter substance. Any change of

form only takes place when the celluloid has become dry. It is, therefore, necessary to occupy these minute holes by some substance which will remain swollen in the absence of moisture. This is done by the introduction of gelatine. After the various materials have been placed in the autoclave the apparatus is securely closed and a cylinder of highly compressed sulphuretted hydrogen attached. On opening a valve sufficient pressure is obtained to force the gelatine into the body of the celluloid at the same time that the denitrating process is going on. The strength of the denitrating liquid employed is dependent upon the existing temperature of the materials and apparatus. The gelatine thus introduced in a soft condition solidifies on the removal of the celluloid from the autoclave.

In carrying out the denitration and simultaneous introduction of gelatine it is most necessary that the surfaces of the film should not touch one another, or be subjected to any friction; if this occurs marks will be produced which will be found impossible to remove. However the film can be handled to a certain extent if sufficient precautions be adopted. In the treatment of strip celluloid a circular plate is taken, and on this are placed, at suitable distances, little upright metal pins, each covered with a protecting tube of glass. These pins are fixed in the form of a spiral, and have about the same height as the width of the strips undergoing treatment. They are, moreover, so placed that they form very obtuse angles with one another; that is to say, to those in their immediate vicinity. A sufficient space is allowed between each coil that the strip



Centrifugal Drying Machine for the Cellulose.

may be easily manipulated, and that the heat emitted in the chemical reactions from one layer shall not affect the neighboring layers.

It is possible, by proceeding in this manner, to preserve the original size and flatness of the band, but it will be found that the strip has become slightly thinner in spite of the deposits of gelatine in the pores

and on the two surfaces; moreover the denitrated celluloid has lost a little of its rigidity. In order to remedy these defects, as much as there may be of the film after denitration is thoroughly dessicated by being placed in an exicator containing quicklime, and when completely dry varnished with a solution of copal in acetone. The support given by this substance makes up for the weakening action of the denitration, and should be the more thorough in proportion as the film is thick and the amount of pressure it has been submitted to great. It is necessary that the gelatine which has been substituted in the place of the high nitrates and free camphor should be insoluble as regards water, otherwise a trace of moisture in the surrounding atmosphere would in a short time completely ruin the film. This protection is a second benefit obtained by the use of the varnish.

After the removal of the band from the autoclave the contents of the latter are heated and sulphide of ammonia recovered by distillation, as far as may be, to be used again for the next batch. The mother liquid must then be removed, being of no further use in the process; it can, however, be employed with considerable success in combatting certain diseases to which vines and other crops are liable, owing to the large amount of nitrogen and sulphur contained in it.

The method above described is that applied to the treatment of strip film, and to this method the greatest attention has been paid. As regards the production of non-flam film stock a similar procedure is adopted, except that the celluloid is inserted in the form of sheet, each having a width of 76 centimeters, or 30 inches.

Herrick Exploits Kinemacolor

Howard Herrick, who so successfully handled the publicity and booking of the moving pictures of the Confederate reunion and parade at Little Rock, has been specially engaged by the Messrs. Shubert to handle the publicity for the Chicago engagement of the Kinemacolor pictures of the coronation, which are exhibited at the Garrick Theater. Mr. Herrick left the newspaper field about ten years ago to engage in theatrical work. Since then he has been manager and press representative for such stars and attractions as The Clansman, Bertha Kalich, Virginia Harned, The Shepherd King and Ernst von Possart. The great reception tendered the Confederate reunion pictures when he was exploiting them caused him to become keenly interested in the film game and enthusiastic as to its possibilities. Mr. Herrick states that he has entered the film circle to become a permanent fixture.

Chicago Military Tournament Filmed

An enterprising film manufacturer purchased the exclusive right to take moving pictures at the great military tournament which was in progress at Chicago from July 24 until July 30. About 10,000 soldiers from all branches of the government's military service participated in the event. Five camera men were on the job and some excellent pictures were secured. The United States Marines, the Illinois Naval Militia, regiments of cavalry and infantry and batteries of artillery were among the feature attractions and the "beauty squad" of Chicago policemen presented their fancy Zouave drills.

Edison Abroad; Talking Pictures Complete

Thomas A. Edison sailed for Europe August 2 on the first vacation he has had in twenty-two years, and at the steamer he chatted gayly with the reporters on his work and his philosophy.

"Have you anything new up your sleeves?" he was asked, as he watched the long procession coming on board.

"No," he replied. "I have just finished something new. My talking pictures are complete. Two hundred sets of them have been made and they are wonderful. You ought to see them and hear them."

Mr. Edison had been working for some time upon a device to make the moving picture machine and the phonograph take each other's hands and furnish a combined entertainment.

"I shall not lecture while abroad," he continued. "I am going for a rest, and if I meet any of the distinguished persons on the other side it will be quite by accident. You know I want to go away and worry for a while—"

"Yes, I said worry for a while. You see, over here I have been too busy to worry, and I had to cut out my usual Florida trip in the winter for work. Now I am going to worry a little for a change. My talking pictures are absolutely perfect, and I have made a new phonograph disk that gives a much deeper intonation than any of the old ones and which has a much clearer enunciation."

Chicago License Board Using Oral Test

An innovation in holding examinations for moving picture operators in Chicago was given a try-out when applicants for licenses were put through an oral examination in the rooms of the board of examiners.

Heretofore written examinations were held. Vernon L. Bean, secretary of the board and of the board of public motor vehicle registry, asserted that if the plan proves a success it will be used for the examinations of chauffeurs also.

"It ought to do away with frauds in the examinations," Mr. Bean said, "and to permit a more competent class of operators to pass than heretofore. If more operators pass under the oral examination system than under the written it will mean an addition to the city's revenues."

Only four out of a total of fourteen applicants for moving picture operators' licenses passed in one week's examinations, and the oral plan was devised after the poor showing made by the applicants.

The questions will be asked by an examiner and the answers of the applicants taken down in shorthand by stenographers. If necessity demands, the answers can be transcribed at any time, thus avoiding having an applicant charge that his examination papers were tampered with after they had been submitted.

Films Soothe Insane Patients

Marked improvement in the condition of a majority of the patients in the Kentucky asylums for the insane has been shown since the installation of the moving picture machines at the institutions, according to a statement made recently by Judge Garret S. Wall, of Maysville, a member of the State Board of Control for Charitable Institutions.

Exporting the American Film

THERE is one American article of export out of which fortunes are being coined in every corner of the world, and which, under its rightful name, does not appear upon a single steamer's manifest. This is the picturesque—what is bizarre, exciting and unusual in American life, chiefly scenes of cowboys and Indians. This picturesque, a real, definite commodity of genuine commercial importance, goes with many another moving picture film across the seas, and Britisher, Frenchman, German, Spaniard, Italian, South American, Australian and South African clap their hands with joy, or otherwise show their approval, when the exploits of their "Yankee" brothers are flashed upon the screen.

Exporting the picturesque has thus become a money maker. The average American film on other subjects is not apt to "take" with the foreigner. He likes, beyond all, dash and action. The cowboy and Indian, especially when they have a strong, simple story behind them that he can readily catch, appeal to the most uninformed peasant and the most stolid mechanic. The story must be simple, for his delight is not at its keenest unless he fully understands what the strange figures are doing. Then they are very much to his taste.

It does not seem as if too many of these Indian and cowboy films could be fed to the moving picture

the America that they have long imagined and heard about.

The crouchers on the benches of many a darkened room in far away foreign cities are quite aware that there are big cities in America teeming with gold for the worker, wonder places when one gets to them. These are not, just the same, the real America of their dreams. Outside of them, just beyond the skyscrapers, they know there is a great, open wild-land, filled with almost savage beings. Nothing like these real Americans exist anywhere else in the world. They do the maddest, most exciting things. And though the foreigner of the moving picture show does not say this in so many words, these scenes fully realize the ideal long tucked away in his head of what the Americans must be.

Of course, this exporting of the picturesque and making it into a big, profitable trade has not come about by chance. The film makers of America, like those of any other country, and like other purveyors of amusement the world over, have made it a point to study audiences everywhere. They have sent out experts to visit the nickelodeons of the various nations, with instructions to penetrate into even the smallest cities and find out what people want. When it is remembered that a few years ago it was figured out that fifteen million dollars was invested in moving picture studios for the making of films all over the world, more than a million dollars in America alone, and that these figures have since wonderfully increased, it will be seen that meeting the tastes of audiences is a matter of much importance. Motion pictures have one distinct advantage over the regular drama—it is quite easily possible to see what class of films "go" the best, and then stick to that.

The experts discovered one very interesting thing. What people liked to see on the screen—it did not matter what country they belonged to—was something that agreed with their preconceived notions.

The more a series of pictures differed with what they believed the less popular it proved. That then was simple.

Europe, Asia, Africa, and all the Australias believed in the existence of the cowboy of romance, of the "Deadwood Dick," the "Alkali Ike," "Deerfoot," and "Uncas," the "big, heap, chief," the prairie wagon, the beautiful young white girl carried off by a masterful, lank savage, the squaw, the papoose, the Indian village, and, perhaps, the detachment of United States troops arriving just in time. Nothing easier. They should have them.

As a matter of fact, these exciting Western plains films do exceedingly well in this country, perhaps because of the many foreigners that crowd the moving picture theaters. They are profitable investments before they ever become articles of export. The export trade in them is a fresh profit, and one that is steadily growing larger. Some audiences will take an interest in Niagara Falls and New York's and Chicago's giant buildings. But the field of these is uncertain. Every time, though, the foreigner will sit with open-mouthed joy at the "round-up," the adventures of the fearless scout, the battle of the redskins. It is wonderful how such a film never fails.



Miss Florence Turner of the Vitagraph Company.

goers of the rest of the world. From Liverpool to Moscow and from Stockholm to Melbourne the patrons eagerly watch the unfolding of every one of the highly colored dramas of the prairies and the mountains. It does not matter if the story is only slightly different from what they have seen before. This is

If anything, the nations abroad have taken to the moving picture even more than this country. In England alone, according to the latest reliable statistics, there are more than two thousand theaters showing moving pictures. New ones are being opened constantly, but they only seem to be meeting a very evident public demand. A curious feature is that all over Great Britain the American films, particularly those of this Western life, are the most popular of all. The stolid British workman likes them, and his pennies go in an unceasing stream to the purveyors who realize what he wants to see. The only real rivals to the American films in England are some produced by energetic and enterprising Italian manufacturers.

For the American firms engaged in this exporting of the American picturesque the situation is ideal, for London is rapidly becoming the great selling center for films for all sections of Europe, and even Australia and New Zealand. The great demand all over England for the cowboy and Indian films has spurred on the agents for "houses" in other countries to compete for the pick of these. Thus there is an active market for every new subject of this order, and fresh stories of the life of the plains cannot come across the ocean fast enough.

In Germany the importation of these melodramatic American films is constantly increasing. Each program now has at least one American story. If it shows some sort of a battle it meets with great favor. Here the Indian and the cowboy unfailingly score.

Spain and Italy, even Russia, the big cities of South America and far-off Oceanica tell precisely the same story. Russia, curiously enough, is getting to be a stronghold of moving pictures, and the most insignificant towns and villages, even in remote districts, are being well provided with these amusements. There are reported to be 1,200 theaters in the Russian Empire. On Sundays and holidays the crowds, as a Moscow visitor recently wrote home to this country, "are so great that additional police officers are often required to keep the immense number of people moving and to prevent possible accidents."

An American film that met with immense success showing Napoleon at St. Helena, was made, as a matter of actual record, on the shore of Coney Island. And thus, there need be no surprise that many of these thrilling Indian and cowboy scenes are "put together" in the suburbs of New York City, actually photographed in fields and woods that are not further, at the most, than half an hour from Broadway. If the trusting foreigner in far away Russia or the villager of Spain or Cathay should ever know this, it might disgust him: In all likelihood, though, he would never believe it. The pictures as they are unreeled before him look too good and real.

Once upon a time, it is related, a film manufacturer wanted to reproduce with great accuracy and completeness the scenic story of Custer's last fight. Disregarding expense and plunging enthusiastically into details—he brought a band of Sioux Indians on from the West. Three of them were actually chiefs who had taken part in the tragedy. The films that resulted were naturally magnificent and made a large sum of money for their owner.

Such trouble and expense as this is exceptional, however. In practically every case it is possible, no matter how elaborate the drama, to "stage it" with

ordinary scenery of the New York suburb brand, carefully selected, of course, and with regular actors of the "company."

Thus when, in Naples, the Tyrol, Vladivostok and Johannesburg the worthy day worker settles down in his seat and witnesses the most exciting of double-distilled romances of the plains he is usually seeing a "canned drama" made up on the outskirts of New



Kenneth Casey, the Vitagraph Boy.

York, with its Indians and cowboys simply actors. In reality this is a great advantage. Actual red men and true heroes of the plains seldom act half so well for the purposes of the camera. There have been player dukes on the stage that seemed more true to life than the genuine article. In the moving picture drama trained actors are even more an essential than on the regular stage. Real Indians might whoop and dash through a show at a Broadway theater with great effectiveness but fail on a film where professional actors would make themselves vivid red men.

This picturesque that makes such a valuable commodity when it is exported has to be prepared with the greatest care. Just the proper sort of country has to be chosen, in the first place, for a background. As exploits of the sort that are popular must cover a wide territory, and as frantic long rides and thrilling stern chases must be included, great attention must be paid to the landscape. Then, before even the camera is brought out, the manager must drill his corps of men and women in the part they are to play. Over and over again they must act the scenes that are to be photographed, but not until each actor and each horse is "letter perfect." A film play like this depends for its success upon its absolute naturalness. It must seem to have really happened and anything that is "stagy" in the least will spoil it utterly. But with a good manager, these western dramas are easily made.

Of Interest to the Trade

Brevities of the Business

The Vitagraph Company is furnishing to exhibitors, on order, life-size heads of its actors and actresses suitable for framing for lobby display. Another Vitagraph kink is a piece of tissue the size of a slide carrying a film announcement. These are furnished to exhibitors by the company and are ready to paste on glass, making a very neat announcement slide. A slide is provided for each film.

Another seizure of film took place in Philadelphia recently when parties in that city were found to be showing "Temptations of a Great City," the three-reel Great Northern feature. The Monopol Film Company obtained sole rights and copyright in the United States, hence the seizure of infringing copies.

The demand for Kinemacolor operators is said to be greater than the supply in this country. J. J. Murdock has prepared a series of instructions on the work which may be had at the offices of the company in New York, where all assistance is given those desirous of learning the peculiarities of the new system.

Gregory, Phillips & Stegner, dramatic agents in the Cohan Theater building, New York, have opened a department for placing actors in motion picture work.

"Mutt and Jeff," the famous series produced by the Nestor Company, is growing more and more popular every day. The company is keeping up the interest with a series of amusing black and white posters of Bud Fisher's two comedians.

Nat Goodwin's new motion picture company, it is said, will be called the "Co-operative." The total capitalization of the company is \$50,000 and of this amount \$24,000 is an estimate of the local actors' interests. Charles Giblyn, Marjorie Rambeau and Lewis Stone are big stockholders, Mr. Giblyn and Mr. Stone having subscribed \$2,500 each.

H. Marcowitz is attending to business details and the officers of the company are as follows: Daniel Markowitz, president; Nat Goodwin, first vice-president; William E. Edwards, second vice-president; Peters, treasurer, and Charles Giblyn, secretary.

The American Lifeograph Company is making pictures in Portland, Ore. The company is specializing now on educational stuff, but intends to enter the regular field soon and build a studio.

Arthur S. Hyman, whose Los Angeles theaters are mentioned in an illustrated article on another page, has been elected president of the Southern California Motion Picture Men's Association.

James S. McQuade, in a recent "Chicago Letter," eulogized Chicago as the ideal location for the next annual meeting of the Moving Picture League of America, because it has "two large film manufacturing plants—the Selig Polyscope Company and the

Essanay." How about the American? Mack hasn't shaken off his licensed habits yet.

Kinemacolor had the misfortune to lose one of its advance men last month. Whiting Allen, one of the best known advance men in the business, died in Chicago, July 27.

At a recent meeting of the Motion Picture Exhibitors' Association of Illinois, W. A. Daniels, president of the National Waterproof Film Company, presented the chair with a fine gavel. Mr. Daniels addressed the meeting on the subject of waterproof films and their benefit to the business. His remarks were enthusiastically received.

The American factory and studio of the Eclair Film Company is said to be nearly ready for action. A stock company has already been assembled.

Pathé Frères blew up a ship with dynamite July 14 to make a picture. Everybody stuffed their ears with cotton and stayed a long ways off; and when she exploded the noise would hardly have awakened a light sleeper. But they got a good picture.

The Motion Picture Exhibitors' League of Pennsylvania held its annual convention July 16 at Pittsburgh. Conventions are getting to be the rage.

Selig Dog Actor "Chief" Dies of Grief

The love of a dog for its master, a love so deep that separation broke the heart of the dog, is the tale of the death of "Chief," the Great Dane belonging to Hobart Bosworth, the popular Selig leading man and producer.

Chief has been seen many times in the Selig pictures and more often in plays produced at the Belasco Theaters in Los Angeles.

Some months ago Mr. Bosworth visited the Yosemite and Yellowstone parks with his company, in order to secure a series of pictures which will shortly be released. Chief was left behind in care of Mrs. Bosworth (Adele Farrington) of the Belasco Theater Company.

From the first day of Mr. Bosworth's going away, Chief became morose and downcast, as plainly as any human being ever was. His master failed to appear and with each day's absence Chief became more and more a creature of grief.

Things finally came to such a pass that Chief refused to eat and stationed himself in front of the house so that he might be the first to greet his master.

Day after day he lay there and nothing could tempt him away, and day by day Chief became thinner and rarely ever raised his head from his paws. This continued until a few days ago when Chief raised his head hopelessly, looked down the street, wagged his tail and died.

Mr. Bosworth arrived home from his northern trip the next day, but as yet nobody has advised him that his companion of many years is dead—no one has the heart to do so.

Decorative Fronts for Picture Theaters

One of Chicago's prettiest small theaters is the Lyric, at 1217 Milwaukee avenue. As may be seen in the photograph which is reproduced on this page, the familiar arch form is departed from in this theater, the general lines of the front being straight and simple, which adds strength to the design. The decorations, few and simple, are in perfect harmony with

and consequently is prepared to execute orders for this kind of work promptly.

It is now well known to exhibitors that a theater, like a man, must "put up a good front" to succeed. It is the *outside* of the house that is seen first by the prospective patron, and unless it is attractive he assuredly will not spend his money to go *inside*. So the modern picture theater manager must see, first of all, that his



A Chicago Theater Designed by the Decorators Supply Company.

the style. It will be noticed that the name of the theater is given great prominence without detracting from the artistic effect of the front. This front is 24 feet wide, 12 feet deep and 17 feet to the ceiling.

The Chicago Lyric was designed by the Decorators' Supply Company, Chicago, which concern specializes in furnishing ornamental and decorative fronts for picture theaters. The company is a very large one, its factories covering nearly a city block,

house presents to the outside the most artistic and pleasing appearance possible. And unquestionably the best and most economical means to this end is to adopt some design prepared by experienced and reliable specialists in this line.

The catalogue of the Decorators' Supply Company is filled from cover to cover with handsome half-tone pictures of artistic theater fronts, and the book itself is a work of art. Every prospective theater

builder and every exhibitor who wants to improve the appearance of his house should get a copy. It will be sent free on request to the company.

A number of salesmen in the employ of the General Electric Company were recently given instruction by means of motion pictures in new machinery being made by the company and of improved methods to be employed in using it. The exhibition was given at the Mercantile Club, St. Louis, in charge of the local manager of the company.

The Flying-A Bungalow

The illustration shows the western stock company of the American Film Manufacturing Company in El Cajon Valley, Southern California. In the picture are: W. W. Kerrigan, Peter Morrison, Jim Morrison, George Periolat, Robert Coffee, Allan Dwan, Warren Kerrigan, Louise Lester, Mrs. Morrison, Pauline Bush, A. C. Heimeral, Jack Richardson and S. Beal.

This intelligent looking coterie of moving picture artists, we are informed, are among the happiest and most enthusiastic aggregation of moving picture people in the West. The contented facial expression of the artists in the picture confirm this assertion.

The American company is to be congratulated on the obvious worth of its western company and it is small wonder that the "Flying A" brand of western pictures is attaining such popularity among the exhibitors.

Motiograph in Educational Work

The Motiograph motion picture machine has recently been installed in the following public institutions in New York state: Gowanda State Hospital, Gowanda, N. Y.; Danamora State Hospital, Binghamton, N. Y.; Binghamton State Hospital, Binghamton, N. Y.; Soldiers' Home, Bath, N. Y.

Even the progressive undertaker is now considering the installation of the motion picture machine to project upon a screen for the purpose of instructing pupils in the embalming of human bodies after death.

The International Harvester Company of America and a number of other large manufacturing institutions have, within the past year, added to their sales equipments motion picture machines for the purpose of showing through actual eye demonstration the work and the building up of an article for sale, and it is surprising how interesting a demonstration may be developed through this modern means of selling anything, from a harvesting machine to an egg separator. The Motiograph makers claim due credit for having sold to the International Harvester Company the first motion picture machine used in its campaign.

The Battle Creek Sanitarium at Battle Creek, Mich., one of the largest institutions of its kind in the world, is using a 1910 model Motiograph in entertainment work, and in a letter recently received they speak of the splendid success they have obtained through this form of entertainment.



The Western Stock Company of the American Film Manufacturing Company.

The Motiograph is also being used by one of the largest railway systems in the world, the Union Southern Pacific. The system has three Motiograph equipments, being used under the direction of two of the best known lecturers now engaged in this class of work, and while they make no charge for the entertainment they give, one would be well repaid by attending a demonstration even though the cost of admission were placed at a dollar.

There are a number of very large railway systems which have also adopted this form of showing to the people the vast possibilities in the farm lands lying tributary to their roads, and the Motiograph is being used by some of them in this work.

The makers of the Motiograph believe that the growing popularity of this machine in popular favor is in great part due to its adoption by such large institutions, which make a thorough test of all makes before placing an order, giving little regard to price.

This was entirely true in the case of the board of education of the city of Chicago, which examined into the merits of the different makes, and its committee were unanimous in their selection of the Motiograph and this machine is now being used in the nine school centers in the city of Chicago in educational and entertainment work.

A Big Cheese

Within ten days or two weeks the Selig Company will send a corps of camera men to Appleton, Wis., to secure moving pictures of the construction of the largest cheese ever made.

The United States government has displayed such an interest in the making of this mammoth cheese that it has contracted with the Selig Company, giving the exclusive rights to make moving pictures of the event.

N. Simon, the American cheese expert, who has the contract for making this gigantic morsel, will personally superintend the construction and give every possible aid to the Selig people.

Scenes will be secured of the sanitary dairy farm, the herds of Guernsey, Holstein and other pure breed cattle, of the milking, cooling and caring for the milk, placing it in cans and of the wagons and automobiles carrying it to the cheese factories; the work in the factories of preparing the curd for the big cheese transporting that to the Simon plant and then the work of the twenty expert cheese makers and twice as many helpers in making the 12,000-pound cheese will be photographed in every detail.

Under the contract with the government which ordered these motion pictures as a means of education, the pictures are to be shown in the moving picture shows to at least 5,000,000 people and then the department of agriculture of the federal government will secure the photographs and place them on file at Washington.

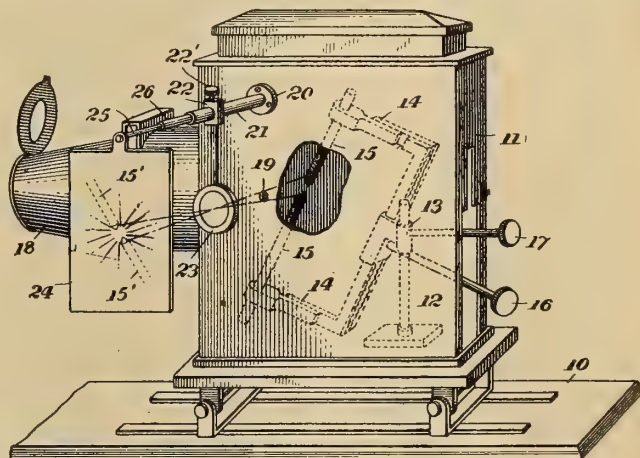
The cheese will be three times larger than the largest cheese ever manufactured before, and will consume some five weeks in the making. Secretary James Wilson of the department of agriculture will in all probability be present in person to witness the event and oversee the making of the pictures.

The press of the country are giving this incident a great deal of notice, which shows their interest in moving pictures of an educational nature.

Watching the Arc

When the carbons of the projecting arc burn off they must be adjusted again. The operator who watches the open arc with his naked eye while adjusting the points is very apt to contract a bad case of electric ophthalmia—which is the optician's name for aggravated snow-blindness. Even the colored glass which he may impose between the bright spot and his eyes will not entirely protect them from burn.

A patent recently granted to Sydney J. Jacobson, of Washington, D. C., and numbered 996,647, completely overcomes this difficulty and makes it easy to



The Jacobson Arrangement.

adjust the brightest arc without eye strain. As seen by the sketch, the device consists of a lens so located that it casts or projects an image of the arc on a little screen on the wall of the operating room.

The image thrown on the screen will at all times indicate the condition of the arc, especially since this image may be very much magnified by properly positioning the lens carrier. The operator may therefore at any time observe the condition of the electrodes and the arc formed, and his attention is therefore entirely left to the proper manipulation of the projecting apparatus. The position of the electrodes and arc as a whole in the casing may also be observed by the image on the screen, since an identification mark may be made on the screen locating the proper position of the arc, and therefore the proper adjustment may be readily obtained by moving the electrodes until the image of the arc coincides with this identification mark.

Publicity Matter for Selig Fire Story

Recently the Los Angeles *Herald* printed a full page feature story in colors on the making of a great fire drama by the Selig Company, the production being made in and around the Byrne building fire in Los Angeles, probably the most severe fire of the season in the southwestern metropolis. The skyscraper in question was gutted and the property loss was enormous. The Selig Company will release this subject on August 31, under the title of "Thro' Fire and Smoke," and as an advertising feature in connection with this story is sending out an exact size reproduction of this page story to every exhibitor on its mailing list. This should prove valuable advertising matter for exhibitors who can use it in their lobbies.

Michigan Exhibitors Convene at Detroit

Motion picture exhibitors of Michigan met in their first annual convention at Detroit, July 11 to 13. About a hundred exhibitors were in attendance, of which about half were licensed and half independent. The Burns hotel was made convention headquarters, while the meetings were held in Turner hall.

The Detroit Moving Picture Association, through its secretary, F. H. Baumgartner, called the state meeting. It was announced that the purpose of the convention was to consider the grievances of the exhibitors with a view to remedying them by concerted action.

Officers elected for the ensuing year were: Peter

J. Jeup, Detroit, president; H. F. Towser, Lansing, vice-president; William L. Levy, Detroit, secretary; Carl Ray, Muskegon, secretary. Secretary Levy, J. J. Reeder and B. L. Converse were selected as delegates to the national convention at Cleveland.

The Detroit Association entertained the visitors with automobile tours and dinners and made their visit well worth while, if only from the pleasure standpoint. A number of manufacturers' representatives were present, among whom were: A. M. Kennedy, American Film, Chicago; David Horseley, Nestor Film, New York; John Hardin, Edison Company; M. Dintenfass, Champion Film, New York; L. Clark, Enterprise Optical Company, Chicago; I. Bernstein, Yankee Film Company.

Among the Picture Theaters

ROLL OF THE STATES.

ALABAMA.

Articles of incorporation have been filed for the Picture Play Amusement Company of Montgomery. The capital stock is \$10,000 and the incorporators are Arthur Hirscher, John A. Haardt and H. C. Farley. The company has acquired the Empire and Empress theaters of that city.

The Crown Theater, one of the handsomest and most thoroughly equipped moving picture theaters to be found anywhere, was recently opened on Dauphin street, between Jackson and Joachim streets, Mobile. The seating capacity of the house is 400 and no pains have been spared to provide for the comfort and safety of its patrons. There is an excellent ventilating system consisting of two seventy-inch blowers propelled by a ten-horse power encased motor, which furnishes a continual supply of fresh air to all parts of the house every two and one-half minutes. The operating room is encased in asbestos pressed boards one-quarter of an inch thick, making it thoroughly fireproof. All lights in the theater are handled from the operating room and the stage by a system of remote control, thus practically eliminating all danger from fire. The lighting system consists of tungsten fixtures set in uniform lily designs, which design prevails throughout the fixtures of the theater. For the convenience of those entering or leaving during the performance, art glass light fixtures of a subdued shade are arranged along the side walls of the auditorium.

ARIZONA.

J. M. Epstein of Prescott has leased a lot on Adams street, between First and Second avenues, Phoenix, on which he proposes to erect a modern moving picture theater at a cost of \$8,000.

ARKANSAS.

The Little Rock Theater Company of Little Rock has been incorporated with a capital stock of \$5,000. The directors are Fred G. Weiss, Clarence Weiss and Roy Thompson.

The Lyric Theater of De Queen has been sold to Proctor & Ford, owners of the Queen Theater, who will discontinue the same.

CALIFORNIA.

The Pantages Vaudeville Circuit will erect a new vaudeville theater at Twelfth and Franklin streets, Oakland, at a cost of \$175,000.

Plans have been accepted and work begun on the Empress, a new moving picture theater to be erected in San Pablo avenue, Oakland, adjoining the Gell Theater, by A. S. and J. Cohn, who propose to give Oakland the finest moving picture house west of Chicago, if not in all the United States. The building will be of the Class A style—steel and concrete construction and absolutely fireproof in every detail. The estimated cost, including interior decorations and furnishings, is \$35,000. The entire front of the building is to be of procelain castwork in bas relief, depicting masks and designs symbolical of the drama and all to be handsomely executed and cast in radiant colors with myriads of incandescent lights artistically arranged. Special attention will be given to ventilation and lighting. It is planned to have the house completed by October 1. The theater is strictly a moving picture house, but the plans show a richness

and sumptuousness of detail usually found only in the most expensive theaters.

A moving picture theater is being erected on Broadway, Fresno, by H. C. Capwell at a cost of \$50,000, which will be leased by Turner & Dahnken, one of the largest film operating firms in the United States. The seating capacity will be 2,000 and the stage will be as large as that of any theater in the city. It is claimed this will be the largest moving picture house on the Pacific Coast.

The Amusu, a moving picture theater at Toulon, has been purchased by Messrs. Hutchison and Emery, who will operate it under the name of the Princess.

The Council of Los Angeles has passed an ordinance providing for the appointment of an advisory committee or board of censors which shall pass upon pictures before they are exhibited. The committee will consist of one member appointed by the Mayor, one by the Police Commission, one by the Moving Picture Exhibitors' Association, one by the Board of Education and one by the Civic League.

The Empire Theater of Eureka, which has been closed for some time, will be reopened by Josh Vasant, the former owner.

The Aerotorium is the name of the new moving picture theater at Avalon.

The Hollister is the name of a new theater at the corner of Seventh and San Benito streets, Hollister, which will be occupied as a moving picture theater by Elmer Tompkins, who now operates the Opal Theater, about September 1st.

COLORADO.

The Paris is the name of a handsome new moving picture theater to be erected in Denver by the Paris Theater and Amusement Company at a cost of \$75,000. It will be located on Curtis street opposite the old Curtis Theater and it is said will outrival in brilliancy anything on "Denver's White Way," as Curtis street is called. There will be a total of 6,000 lights, 1,000 incandescents in the big sign, 2,500 on the front of the building and 2,500 in the theater. Charles Smith, George E. Taylor and Harry G. Dunegan are the promoters of the company.

DELAWARE.

The National Film Distributing Company has been chartered to purchase and lease, own or manufacture moving picture equipments. The incorporators are residents of Dover and the capital stock is \$1,000,000.

The Lions Films Manufacturing Company, Wilmington, has been incorporated with a capital stock of \$75,000, to manufacture and furnish films for moving pictures.

The National Moving Picture Advertising Company has been incorporated with a capital stock of \$125,000 by F. M. Shive, S. F. Roberson and W. W. Pusey, all of Wilmington.

Plans have been prepared for a new moving picture theater to be erected at Wilmington under the supervision of the firm of R. Topkis & Sons and others, which will be one of the most beautiful of its kind in that section. It will have a seating capacity of 1,000 and will be of Grecian style.

FLORIDA.

Harry Wadham will open a moving picture theater at Braden City.

GEORGIA.

A moving picture theater will be opened at Broughton and Aberdeen streets, Savannah, about September 1, which will have a seating capacity of 750.

A moving picture theater will be opened at 98 Whitehall street, Atlanta, by W. M. Slicer.

Application has been made for a charter for the Savannah Picture Plays Company of Savannah with a capital stock of \$8,000. The incorporators are Abe S. Guckenheimer, Jack Schramock, and A. R. Boone. The company will operate the moving picture theater to be opened at Aberdeen and Broughton streets.

The Montgomery Theater, recently opened in Iltanta, is claimed by its owner, Mr. Montgomery, to be the most extensively fitted up motion picture theater for its size in the United States. He states he has spared no expense to make this the finest theater of its kind in America. The pictures shown will be of the best. The house is furnished with one of the largest pipe organs of any theater in the country. For the convenience of patrons the aisles are covered with cork.

IDAHO.

An amusement company from Portland has secured a lease of the Binnard building, Lewiston, and the same will be converted into a moving picture house.

The Princess is the name of a new moving picture theater, the first in the place, which will be opened at Kellogg by L. O. Beyer.

ILLINOIS.

The Havana and Varsity moving picture theaters of Havana, which are under the management of the Havana Fire Department, are closed during the summer.

The X-Ray Theater of Lincoln, formerly owned by Messrs. Osterman and Meyers, has been purchased by A. L. Parsons of Bloomington, an experienced theatrical man who has an interest in several moving picture theaters in that city.

Meyer Brothers are erecting a new theater in Staunton which will be known as the Varsity Theater and will be devoted to moving pictures and vaudeville. The house will have the most modern equipment and will have a seating capacity of 800. The stage will be 20x30 feet. It is planned to have the house completed about November 1.

A deal was recently consummated whereby L. W. Guiteau of Freeport has purchased the Majestic Theater from the Majestic Amusement Company of that place, and will continue to operate it. Mr. Guiteau was one of the original founders of the theater.

The moving picture theater at Chenoa, formerly owned by Yayen & Starkey, has been purchased by Ben Chapman, who will conduct it in the future.

William Stephenson has sold his moving picture theater in White Hall to C. P. Kelsey of Irving.

The Interurban Park Theater, a high-class vaudeville and moving picture house, was recently opened at Danville. It is located on South Vermilion street, near the interurban station. The price of admission is ten cents. It is built as a pavilion, is large, well equipped and well lighted and is one of the most modern of its kind in that section. The entire pavilion is to be surrounded with trees and flowers. J. C. Barber is owner.

John Sansone of Keokuk, Ia., will conduct a moving picture theater at Pittsfield.

A moving picture theater will be erected at 2536 Worth avenue, Chicago, by B. A. Johnson at a cost of \$4,000.

Wm. Kessell will erect a new five-cent theater at 914 South Halsted street, at a cost of \$2,000.

The Oak Theater Company, Chicago, has been incorporated by John A. Verhoven and R. J. Cooney with a capital stock of \$10,000.

Chancey Grimm will open a moving picture theater in the Baird building at Gibson.

The Drake, a modern, up-to-date moving picture theater was recently opened at Drake and Milwaukee avenues, Chicago, by Hyman Brothers, Hirsch & Linder, under the management of Harry Linder.

The Fort Dearborn Amusement Company, Chicago, has been incorporated with a capital stock of \$7,500 by Julius Johnson, Henry F. Friedman and David Lyons.

A moving picture theater will be opened about September 1 in the Healy building, Elgin, by Major Joseph B. Caughey and H. P. Rurig.

E. E. Alger will open a moving picture theater at Rantoul. R. S. Hopper, who operates the Lyric Theater at Freeport, will open another house at Monticello.

A moving picture theater will be erected at 3116 Wentworth avenue, Chicago, at a cost of \$10,000.

The Star, a high-class vaudeville and moving picture theater of Belvidere, has been reopened.

INDIANA.

The Rex is the name of a new moving picture theater opened on North Second street, Vincennes, by Dave Padgett.

The Lyceum Theater of Wabash, formerly owned and operated by J. L. Washburn, has been taken over by Fred Wygrant and John Brookins of North Manchester.

The Wolf Building Company of Gary has been incorporated with a capital stock of \$40,000 for the purpose of constructing and operating theaters, etc. The incorporators are V. U. Young, H. A. Vossler and C. J. Wolf.

The Swayzee Opera House Company has been incorporated at Swayzee with a capital stock of \$900. The incorporators are D. L. Spears, W. G. Sims and W. H. Ammon.

The Nickelodeon moving picture theater at Martinsville, formerly owned by Carl Ballard, has been purchased by Alva Hix, who will continue to operate the same.

Jas. Faulkner, proprietor of the Cozy Theater at Anderson, has purchased a moving picture theater at Frankfort, for which he has appointed a local manager.

The old Star Theater of Longansport is under a new ager, M. Cohn, who will conduct it along new lines under the name of the Lyric.

The Little Theater is the name of a new moving picture theater at Auburn.

The Princess Theater at Elwood has been purchased by Charles E. Maham.

IOWA.

Garfield Mead is now sole proprietor of the Bon Ton Theater of Clarinda, having purchased the interest of his partner.

A moving picture theater has been opened at New London by Gill Johnson, being the first in the town.

The Olympic is the name of a handsome moving picture house opened at First and Main streets, Knoxville, by Messrs. Morris and Wake, who own several houses in other towns. The house has a seating capacity of 500, is fitted with comfortable opera chairs and no pains have been spared to provide for the comfort, convenience and safety of the public. It is well supplied with electric fans and has an exhaust fan near the door which will rid the building of impure air.

The Jewell Theater of Waterloo has been purchased by J. W. Merceles, who will remodel the same.

D. E. Fyock of Onawa, owner of a number of moving picture theaters, recently made a tour of South Dakota with a view to opening another string of houses.

KANSAS.

A moving picture theater, the only one in the place, has been opened at Cherokee by William Gaither and Charles Kelso.

The Crystal Airdome Theater at Columbus, operated by Messrs. Ridgway and Ash, has been purchased by Chas. A. Pryor, who has made a number of changes and improvements.

A moving picture theater has been opened in the Opera House at Croweburg by J. E. Hartney. It is the only one in the place and will be open three nights in the week.

The Marple Theater at Wichita was recently closed while being redecorated and refinished, both interior and exterior.

The Elite Theater at Great Bend has been purchased by Fred Savage, who will take over the same about September 1st.

- KENTUCKY.

Plans have been filed with City Architect O'Sullivan for a moving picture theater to be erected at Fourth and O streets, Louisville, by E. Greeley at a cost of \$4,000 to \$5,000.

The Kinemacolor Exhibition Company, Louisville, has been incorporated with a capital stock of \$1,000. The incorporators are A. P. Barnard, L. J. Dittmar and J. S. Leslie.

The property at 410 South Fourth street, Louisville, will be converted into a moving picture theater at a cost of \$16,000.

The Majestic Theater Company of Louisville has increased its capital stock from \$15,000 to \$30,000.

Derr Brothers of Indianapolis have secured a lease on the property on the south side of Market street, near Fourth street, Louisville, and will remodel the same into a handsome new moving picture theater.

The West Market Improvement Company will erect a moving picture theater at Twenty-third and Market streets, Louisville, which will cost about \$35,000 and will have a seating capacity of 2,000. The officers of the company are: President,

Fred Dale; vice-president, Henry Reiss; secretary and treasurer, Herman Gocke.

The Maysville Amusement Company has been incorporated at Louisville with a capital stock of \$4,000.

LOUISIANA.

The Palace Theater of Shreveport has been purchased by F. S. Trimble and J. H. Roland, who have improved and remodeled the same and will conduct it as an exclusive picture house.

The Lyceum Theater of Monroe has been sold by Josiah Pierce & Sons of New Orleans to Mrs. M. W. Hoyt of Chicago for a consideration of \$30,000. W. L. Jennings, who has been manager of the house for some time, purchased a half interest in the business from Mrs. Hoyt and will continue in charge as manager.

The Imperial Theater of Lake Charles has been purchased by Josiah Pierce & Sons of New Orleans. After being thoroughly renovated the house will be opened under the management of Ned E. Depinet and will be conducted as an exclusive picture house for the present. Later illustrated songs will be added.

Messrs. Lohman and Mollen, who operate moving picture theaters at Hammond, La., McComb and Hattiesburg, Miss., have leased the Daniel building at Brookhaven and will open a house there.

MAINE.

The Empire is the name of a new moving picture theater being erected at Rockland, which will be under the management of Fred M. Engley. It will have a seating capacity of 600.

MARYLAND.

The Picture Garden, a handsome and rather unique moving picture theater, was recently opened on Lexington street, between Charles and Libby, Baltimore. It is provided with a waiting room and no one is permitted to enter the theater proper until there are available seats. The color scheme is green and gold. Along the walls are twelve handsome panels representing flower scenes. These were executed in Bordeaux, France. The dome is covered with lattice work through which are twined vines of green which twist in all directions. Up above the lattice work is the blue dome. By an ingenious electrical device this dome can be lighted so as to represent the break of day, with its delicate shadings of gray, and can be changed to that of night with the deep blue of early evening showing the rising stars. The floor is covered with red velvet carpet. The house is well supplied with electric fans. The seating capacity is 400. H. J. Fitzgerald is owner, and Edwin R. Price, manager.

The Star Theater has been opened at Cumberland by Klobe Brothers.

MICHIGAN.

The Empire moving picture theater of Detroit has been purchased by A. J. Gilligham of that city, who has converted the same into a very attractive house. The firm of Gilligham & Smith are erecting the Orpheum, a vaudeville house at Grand Rapids, which will be ready to open about September. This firm owns the Monroe and Original Vaudettes, the Idle-hour, the Ideal and the New Orpheum at Grand Rapids and the Park Theater in Detroit. The new Orpheum will be a ten-cent house. Mr. Gilligham believes the people are growing tired of vaudeville offered in five-cent houses and are going back to pictures.

D. E. Rice, who owns a moving picture theater in Houghton, will erect another house in Escanaba.

N. R. Austin has opened a moving picture and vaudeville theater at Onaway.

Carl Ray, who already operates three moving picture theaters in Muskegon, will open a fourth at 79 Western avenue. It will be completely finished in mission style. Burlap seven feet high will adorn the lower part of the theater walls and above there will be paneling and beautiful decorations to harmonize with the general furnishings.

MINNESOTA.

One of the prettiest moving picture theaters in the Northwest was opened at 413 Hennepin avenue, Minneapolis, July 1st. It is known as the Seville, named after a moving picture house at Seville, Spain. The lobby is finished in Moorish style. The doors are of mahogany studded with art glass and between them are beautiful marble pilasters, Italian, with verdi antique marble as a base. This is brilliantly lighted with 500 electric lamps. The walls are decorated in Moorish colors and half way down from the ceiling on both sides are 100 small green lights. The pictures are shown in a well-lighted room, and are

projected from the rear through a specially prepared plate glass. The cost was \$20,000. E. O. Freedman is manager.

The American Amusement Company, 14-16 East Lake street, Minneapolis, will erect a one-story brick and concrete theater at a cost of \$20,000.

The opera house at New Ulm has been leased by Dick Higgs, who will open a moving picture theater therein after thoroughly renovating the same and putting it in first-class order.

MISSOURI.

A new theater will be erected at 544 Minnesota avenue, Kansas City, By Geo. Gruebel.

J. W. Conn of New London, Mo., has sold his Nickelodeon Theater to Warren and George Rutter.

The Gem Theater at Vandalia has been re-opened after being thoroughly remodeled and made thoroughly up-to-date. Messrs. Harris and Reynolds are the proprietors.

John P. Regan will erect a moving picture theater at the northwest corner of Nebraska and Park avenues, St. Louis, that will be one of the most imposing in that section of the city. It has already been leased for three years on a 4 per cent basis of \$12,500.

The E. H. Pipe Realty Company, which is erecting a moving picture theater on Olive street, between Vandeventer avenue and Sarah street, has leased the same to the Olive Theater Company for twenty-five years at \$2,000 a year.

Albert Kuchs has resumed the management of the Empire Theater of Maryville, which for the past year had been leased by William Burtz.

J. H. Peschmann will erect a moving picture theater at 3439 Brooklyn avenue, Kansas City, at a cost of \$2,000.

The Cherokee Theater Company of St. Louis has been incorporated with a capital stock of \$33,000 by J. M. Dubbs, E. W. Austin and W. C. Cross.

Articles of incorporation have been filed for the Ideal Theater Company with a capital stock of \$6,000. The directors are B. F. Wurzel, E. M. Chapman and John A. Morris.

MONTANA.

The Isis is the name of a handsome new moving picture theater recently opened at Billings under the management of W. L. Linton.

Articles of incorporation have been filed for the Princess Theater Company of Helena. The incorporators are R. E. Flynn, W. R. Strong and A. L. Beaupre. The company has taken over the Lyric Theater and will conduct the same and will also conduct a film exchange. The capital stock is \$3,500.

Louis Livingston of Lewistown has disposed of his half of the Princess Theater, a moving picture and vaudeville house of that city, to Charles Meyersick. The Princess was established by Mr. Livingston and Joseph Gardner about three months ago and has been a very popular amusement place.

The Scenic Theater of Dillon has been purchased by a Butte syndicate and will be operated under the management of J. J. Brennar, who states that the films shown will be both of an amusing and educational character.

NEBRASKA.

Wm. Swan, owner of the Star Theater at Broken Bow, has opened a moving picture theater at Glenwood, Iowa. Mr. Swan expects to secure two more picture theaters along this line of the Burlington and will then devote his entire time to the five. He opened one in Alliance a short time ago.

Messrs. G. F. Truman and Donald Despain will spend between \$8,000 and \$10,000 in remodeling and enlarging their moving picture theater at 1337 O street, Lincoln.

NEW JERSEY.

Articles of incorporation have been filed for the Principia Amusement Company with offices at 1 Montgomery street, Jersey City. The capital stock is \$10,000 and the incorporators are Howard K. Wood, Tom S. Kingman and George W. Flaacke.

The Plaza Theater Company of Spring Lake has been incorporated with a capital stock of \$50,000 to operate theaters. The incorporators are M. J. O'Meara, Dencla building, Philadelphia, and others.

A moving picture theater has been opened at 533 East Jersey street, Elizabeth.

NEW YORK.

Frederick P. Foster will erect a moving picture theater at One Hundred and Sixteenth street and Eighth avenue, New York City.

The Pierce & Nagal Amusement Company of Rochester have let a contract for the construction of a moving picture

and vaudeville theater at Geneva to William H. Frantz of that city. The building will cost between \$25,000 and \$30,000 and will have a seating capacity of about 1,200.

The Powers Motion Picture Company, Yonkers, has been incorporated with a capital stock of \$100,000 to manufacture and deal in moving picture films, machines, etc. The incorporators are Patrick A. Powers, Thos. W. Evans, Edwin E. Murphy.

The United Motion Picture Exhibiting and Manufacturing Enterprise has been incorporated with a capital stock of \$50,000 by J. F. Coufal, J. F. Ryan and T. J. Wilry of New York City. It is the purpose of the concern to conduct moving picture theaters, etc.

The Eagle Film Company, New York City, has been incorporated with a capital stock of \$25,000. The directors are John A. Shields, Orchard Terrace; Frederick A. Swan and Grace a Brenerman.

The Crystal City Amusement Company has been incorporated at Corning with a capital stock of \$3,000. The directors are as follows: Samuel H. Clark, Gotlieb N. Tobias and Amelia Tobias.

Articles of incorporation have been filed for the Rockefeller Amusement Company, New York City, with a capital stock of \$3,000. The directors are Henry Harburger, Milton Harburger and George W. Rockefeller.

The Beach Amusement Company has been incorporated at Dunkirk with a capital stock of \$1,000. Thomas D. Jacobs, John F. Aherns and Charles I. Schultz are the directors.

Articles of incorporation have been filed for the Lumberg Theater Company of Utica, with a capital stock of \$25,000. The directors are Moses Lewis, Harry Lumberg and Isaac Lumberg.

The Summer Amusement Company of Brooklyn has been incorporated with a capital stock of \$3,000 and the following directors: Isador Graschowsky, Jacob Rasoff and Morris S. Garschowsky.

Articles of amendment have been filed with the secretary of state by the Mirror and Transparent Screen Company of New York City, increasing its capital stock from \$5,000 to \$50,000. The officers of the company are as follows: President, M. R. Sheedy; vice-president, Frank Manning; secretary and treasurer, Charles F. Pope.

OHIO.

The Silver Screen Company of Toledo has been incorporated with a capital stock of \$10,000 for the purpose of manufacturing moving picture screens. The incorporators are W. G. Palmer, N. E. Woessner, H. E. Graham, C. R. Lockwood and L. F. Stricklin.

Messrs. Teufe and Flofot will erect a moving picture theater at Youngstown.

The Magnolia Amusement Company of Cincinnati has been incorporated with a capital stock of \$25,000 by W. H. Sweeney, Wm. H. James, W. H. Smith, John Eng and J. E. McGuire.

A moving picture theater will be erected at 2316 Vine street, Cincinnati, for William Brown. The building will be of reinforced concrete and will have a seating capacity of 300.

The Bijou of Newark, a moving picture theater owned and operated by the Gallagher Brothers, who also own the Lyric Theater in that city, has been purchased by A. G. Smith.

A moving picture theater was recently opened at Marion under the management of William Stansbury.

A moving picture theater to cost \$25,000 will be built by the Empire Theater Company on the west side of Vine street, just north of Calhoun street, Cincinnati. The parties interested in the enterprise are Harry Levy and Jesse Meis.

The Cleveland Theater Company, Cleveland, has been incorporated with capital stock of \$5,000. It is the purpose of the company to do a general theatrical and amusement business. The directors of the company are H. G. Bulkley, R. J. Bulkley, John P. Dempsey, John C. Garkley and B. H. Jamison. It is the plan of the company to take over the Cleveland Theater.

C. F. Abraham, who has been operating the Dreamland Theater at Ashley, has moved to Columbus where he will be located at the corner of Broad and Wheatland streets.

The Penn Square is the name of a new moving picture theater opened at East Fifty-Fifth street and Euclid avenue, Cleveland, by the Penn Square Amusement Company, of which the following are the directors: S. M. Hexter, Louis Klein, Joseph J. Klein, Syl Flesheim and Frank I. Klein.

Messrs. E. L. Gerber and George Haas will erect a building on Jefferson street, between Fifth and Sixth streets, Day-

ton, the first floor of which will be occupied by a moving picture theater.

The Royal is the name of a new moving picture theater to be opened at Dayton by A. J. Paul. It will be located on East Main street and when completed will be as imposing as any of the moving picture houses in that vicinity.

The White Eagle Theatrical Company of Toledo has been incorporated with a capital stock of \$10,000 for the purpose of operating a new moving picture theater being erected on La Grange street in that city. The incorporators are George A. Kratt, Walter Grudzinski, E. B. Davis, Karl F. Garfield and Robert Phillips.

The Gem Theater, an up-to-date moving picture house, has been opened at West Union.

The South Side Amusement Company, of which Harry Llewellyn is the active head, will erect a moving picture theater at the corner of Market street and Williamson avenue, Youngstown. The house will be modern in every respect, will have a seating capacity of 400 and will be equipped with a mirror screen. Mr. Llewellyn also operates another theater in the town.

The National Motion Picture Exhibitors' Association elected the following officers for the coming year: President, M. A. Neff, Cincinnati; secretary, C. M. Christensen, Cleveland; treasurer, J. J. Rieder, Jackson, Mich. Vice-presidents were selected from seven different states to compose a board of directors as follows: S. C. Morris, Cleveland; William Ullman, Detroit; J. H. Dickson, Winchester, Ind.; H. C. Farley, Montgomery, Ala.; H. G. Lux, Utica, N. Y.; W. J. Sweeney, Chicago; H. F. G. McLain, Washington.

A new theater will be erected at East Fifty-Ninth street and Euclid avenue, Cleveland, by the Eclipse Amusement Company.

The Krause, Butler & Benham building on North High street, Columbus, will be remodeled into a moving picture theater for John Pekras, owner of the Hippodrome Theater in that City.

OKLAHOMA.

A new theater known as Wigwam No. 4 has been opened at Muskogee and is one of the brightest and neatest little theaters in the southwest. It is handsomely decorated without and within, has a seating capacity of 400, there being 300 seats on the lower floor and 100 in the gallery. It will be devoted to high-class vaudeville and moving pictures.

Joe S. Jennings has consummated a deal whereby he becomes sales proprietor and manager of the People's Theater at Durant. He will make special effort to keep the People's Theater up to its present high standard, giving the public high-class motion pictures and illustrated songs.

OREGON.

A moving picture theater will be erected on Dawson street, between Stanford and Portsmouth streets, Portland, by William La Salle & Son for Mrs. McCarthy, at a cost of \$9,000.

Peter Meddernach, proprietor of the Orpheum moving picture theater at Pendleton, has just installed a Wurlitzer piano player at a cost of \$1,250. It has many different attachments and all of the latest mechanical improvements so that the effect is much the same as that of an orchestra.

Jacob Kober will erect a moving picture theater at 468 Dekum street, Portland, at a cost of \$6,000.

J. M. Welsh will open a moving picture theater at Hermiston in the Skinner building.

The Grand, a well-equipped, modern moving picture house of Dallas, has been purchased by Henry Stump, owner of the Star Theater of that city.

PENNSYLVANIA.

The property at 2716-2718 Girard avenue, Philadelphia, has been purchased by Morris Spiess, who will erect thereon a theater to be devoted to pictures exclusively, at a cost of \$25,000 for the structure and its equipment.

Permission has been granted Edward O. Young of Altoona to open a moving picture theater at 1216 Eighth avenue.

The Minerva was the name chosen for the new moving picture theater opened on Fifth avenue, between Wood and Smithfield streets, Pittsburgh. A prize of a \$20 gold piece was given the one who suggested the name chosen.

A moving picture theater will be erected at 5517 North Fifth street, Philadelphia, for Hampson & Wierman.

Harry Brocklehurst will erect a moving picture theater at the northeast corner of Erie avenue and Marshall street, Phila-

delphia, for the Erie Amusement Company at a cost of \$15,000.

The McKee Theater, 2334 Arlington avenue, Pittsburg, has been thoroughly remodeled and its seating capacity increased to 380. Oliver McKee is proprietor.

A moving picture and vaudeville theater will be erected at 527 Prospect street, Scranton, by S. A. Smith, which will have a seating capacity of 500 and all the up-to-date improvements and conveniences.

TENNESSEE.

The Gay Theater, 403 Gay street, Knoxville, was recently opened to the public. The house has a capacity of 600 and is complete in every detail. It is supplied with an up-to-date ventilating system and an automatic sprinkling system which renders it comfortable and absolutely fireproof. There are two large exhaust fans in the top, making a direct current of air constantly in the building. The operating room is lined with asbestos and iron plates.

A moving picture theater to cost \$40,000 will be erected at Church street and Fifth avenue, Nashville, by W. P. Ready, one of the best-known of the popular price theater managers of Nashville. The theater will be one of the largest, handsomest and most elaborate in the entire South, the plans being for a seating capacity of 1,200. Many features conducive to comfort and convenience of patrons, and which are entirely new or unknown in the South, will be installed. The ground floor and one balcony will be fitted with roomy, cushioned opera chairs. The management will cater to the highest class of patrons. All exhibitions will be such as to cultivate artistic taste, and educational subjects along scientific and historical lines will be rendered in interesting and popular manner. Mr. Ready will be in charge of the construction.

W. S. Neil, owner of the Crescent Theater at Chattanooga, has formed a stock company and leased a building which will be converted into one of the finest and handsomest moving picture houses in the south. He will move the Crescent into this building about October 1st. Mr. Neil also owns picture houses at Jackson, Miss.; Statesville, N. C.; Etawah, Tenn.; Athens, Tenn., and Lafayette, Ga.

TEXAS.

The moving picture theater at Victoria, operated by C. A. Bilger, has been purchased by Peter Jecker.

Oscar Alstott and Virgil Bridges will open a moving picture theater at Rockdale.

O. H. Brown of Navasota has purchased the Dixie moving picture theater at Hempstead, the only one of its kind in the place.

The Dixie is the name of a new moving picture theater opened at Palestine under the management of Ernest A. Opitz.

VIRGINIA.

The American Film Machine Corporation has been incorporated at Richmond with a capital stock of \$100,000 and the directors are as follows: H. W. Fuller, L. J. Simmons and L. E. Sinclair.

WASHINGTON.

The Spokane Theater, Spokane, will open as a moving picture and vaudeville house September 3. About \$5,000 has been spent in remodeling and redecorating the theater. Three machines will be installed instead of one. Sam B. Cohn is the manager.

Joe H. Bunnell is now sole proprietor of the Olympic Theater, Toppenish, having purchased the interest of John J. Post.

WEST VIRGINIA.

The McCray Theater Company of Fairmont has been incorporated with a capital stock of \$25,000 by Chas. E. McCray, F. C. McCray and J. Fletcher.

The Fairmount Amusement Company of Huntington has been incorporated with a capital stock of \$10,000 by J. P. Necessary, S. A. Moore, E. M. Moore and C. F. Peter.

WISCONSIN.

Architect Edward Kozick has let a contract for the erection of the Iris Theater to be erected on Fond du Lac avenue, between Pine and Tamarack streets.

The Davison Theater and Odeon at Beaver Dam have changed management and will now be under the management of Henry Tripp, manager and owner of the Columbia and Empire theaters of Milwaukee.

Frank Geale, Sheboygan, will erect a moving picture theater at the corner of North Eighth street and Ontario avenue, which will be occupied by Messrs. Jones and O'Brien, owners of the

Unique Theater. The site is valued at \$10,000 and the building will cost \$25,000.

A permit has been granted Herman Fischer and August W. Stein to erect a moving picture theater at Muskegon avenue and Burham street, Milwaukee, which will cost \$8,000.

The first moving picture theater in West Allis is being erected at Sixty-Fourth and Greenfield avenue by the Douglas Land Investment Company and will cost \$7,500.

The Empire Theater of Watertown, owned by H. Davis, has been purchased by A. B. Avendson of Chicago.

The Butterfly is the name of a new moving picture theater which will be opened at 210 Grand avenue, Milwaukee, about September 1.

The Racine Orpheum Company, Racine, has been incorporated with a capital stock of \$10,000. The company will rebuild the Orpheum theater on College avenue and make it modern. The seating capacity will be doubled. The incorporators are A. G. Langlois, A. A. Anderson and B. B. Baldwin.

Plans have been prepared for an electric theater to be erected at Sixth street and Green Bay avenue, Milwaukee, by H. C. Hensel.

The Alhambra Theater of Milwaukee has been acquired by the Saxe Amusement Company, who will conduct it as a moving picture theater for the present, but later will convert it into a vaudeville house. This company now controls the Crystal, Orpheum, Princess, Modjeska and Theatorium theaters, devoted to vaudeville or moving pictures, and in addition have extensive interests in Minneapolis.

Frank Bruemmer has given a contract for the erection of a moving picture theater at Eleventh avenue and Washington streets, Milwaukee, for the Bruemmer estate, at a cost of \$10,000, which will have a seating capacity of 650.

The Borum & Goldstein Amusement Company, 552 East Water street, Milwaukee, recently incorporated, have purchased a lot at North avenue and Fourteenth street, on which they will erect the largest and most beautiful moving picture and vaudeville theater in the city. The theater will extend fifty feet on North avenue and one hundred and fifty-one feet on Fourteenth street. It will have eight exits and a seating capacity of 1,200, 400 being in boxes and loges. The price of admission will be five and ten cents. Louis B. Goldstein, who has been a successful theater manager for the past three years, will manage the enterprise and his policy will be "Nothing but the best." The house will open about October 1.

William Schoenleber will erect a moving picture theater at West Twenty-Fourth and Vliet streets, Milwaukee, which will cost \$9,000.

Sherwood & McWilliams of La Crosse will erect a new moving picture theater at Fair Oaks, a resident district of Madison, which will have a seating capacity of 300. The company has also just purchased a large block of stock in the Grand Theater Company of Madison and have taken a long lease of the house which has a seating capacity of 800. When the new house is completed the company will then have three houses in Madison, the year around, and four in summer, as they have the Fuller Opera House in summer for pictures.

A moving picture theater will be erected at Green Bay avenue and Fifth street, Milwaukee, by C. Buell, which will cost \$8,000.

Emil Ludwig will erect a moving picture theater at Chambers and Third street, Milwaukee, at a cost of \$9,000.

Brussaco & Brothers will erect a moving picture theater at Twelfth and Walnut streets, Milwaukee.

A new moving picture theater, the Rex, has been opened at 171 Main street, Oshkosh, under the management of Arthur H. Gray, one of the proprietors of the Lyric Theater.

The Pastime, a new moving picture theater, has been opened at 1012 Michigan avenue, Sheboygan.

The Unique is a new moving picture theater which will be ready to open to the public of Eau Clair about the middle of August.

The People's Theater was recently opened at Whitewater by M. I. Sapiro and E. H. Ericsson.

The Gem theater at Chippewa Falls has been purchased by Eli Nelson of Fremont, Neb., who will operate the same.

Plans have been submitted to the building inspection department for a vaudeville and moving picture theater at Twentieth street and Fond du Lac avenue, Milwaukee, at an estimated cost of \$25,000. A. R. Freuler and associates are behind the enterprise.

WYOMING.

The Orpheum is a late addition to Newcastle's moving picture theaters.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date	Title	Maker	Length
DRAMA			
7-17	The Indian Brothers	Biograph	996
7-17	The Badge of Courage	Kalem	
7-17	Alice's Sacrifice	Lubin	1,000
7-17	The Daughter of the Watch	Pathé	430
7-17	The Way of the Eskimo	Selig	995
7-18	The New Church Carpet	Edison	1,000
7-18	A Shot from the Brush	Gaumont	640
7-18	The Warrant	Selig	1,000
7-18	The Lure of Vanity	Vitagraph	1,000
7-19	Her Gypsy Rival	Pathé	1,000
7-19	The Tie that Binds	Eclipse	760
7-19	On a Tramp Steamer	Vitagraph	1,000
7-20	Memories of the Past	Pathé	1,000
7-20	Bessie's Ride	Melies	
7-20	The Profligate	Selig	1,000
7-21	The Capture of Fort Ticonderoga	Edison	1,000
7-21	God's Sun by the Sea	Essanay	1,000
7-21	By the Aid of a Lariat	Kalem	
7-21	The Perfume Clue	Pathé	640
7-21	Sky Pilot	Vitagraph	1,000
7-22	The Outlaw Samaritan	Essanay	1,000
7-22	The Stranger in Camp	Lubin	1,000
7-22	Her Boy	Pathé	827
7-24	A Country Cupid	Biograph	997
7-24	A Chance Shot	Kalem	
7-24	That City Feller	Selig	1,000
7-25	The Younger Brother	Edison	1,000
7-25	A Society Mother	Gaumont	1,030
7-25	A Flavoring Current	Gaumont	680
7-25	The Sheriff of Tuolumne	Selig	
7-25	Treasure Trove	Vitagraph	1,000
7-26	She Came, She Saw, She Conquered	Vitagraph	1,000
7-27	The Last Drop of Water	Biograph	1,021
7-27	During Cherry Time	Lubin	1,000
7-27	At the Gringo Mine	Melies	
7-27	As Fate Decried	Pathé	1,000
7-27	The Tale of a Soldier's Ring	Selig	1,000
7-28	The Doomed Ship	Edison	1,000
7-28	The Clown's Baby	Essanay	1,000
7-28	The Indian Maid's Sacrifice	Kalem	980
7-28	The Fickle Fiancee	Pathé	508
7-28	The Quest of Gold	Vitagraph	1,000
7-29	The Two Fugitives	Essanay	1,000
7-29	A Society Mother	Gaumont	1,030
7-29	An Accidental Outlaw	Lubin	1,000
7-29	The Sheriff's Punishment	Pathé	994
7-31	The Mexican Joan of Arc	Kalem	990
7-31	The Knight Errant	Selig	
7-31	Two Wolves and a Lamb	Vitagraph	1,000
8-1	Christian and Moor	Edison	1,000
8-1	Saved by the Pony Express	Selig	1,000
8-2	The Unfinished Letter	Edison	440
8-2	Love and Silence	Pathé	1,000
8-2	The Struggle for Life	Eclipse	650
8-2	Price of Gold	Vitagraph	1,000
8-3	Out from the Shadow	Biograph	998
8-3	The Gypsy	Lubin	1,000
8-3	Red Cloud's Secret	Melies	1,000
8-3	Blue Wing and the Violinist	Pathé	672
8-3	The Old Captain	Selig	1,000
8-4	The Switchman's Tower	Edison	1,000
8-4	The New Manager	Essanay	1,000
8-4	The Colonel's Son	Kalem	1,000
8-4	The Liar	Pathé	530
8-4	The \$100 Bill	Vitagraph	1,000
8-5	The Two-Gun Man	Essanay	1,000
8-5	A Passing Fancy	Gaumont	800
8-5	Legend of Lake Desolation	Pathé	1,000
8-7	The Ruling Passion	Biograph	997
8-7	Peggy, the Moonshiner's Daughter	Kalem	950
8-7	Her Two Sons	Lubin	1,000
8-7	A Fair Exchange	Selig	1,000
8-8	Love in the Hills	Essanay	1,000
8-8	A General Strike	Gaumont	825
8-8	Slick's Romance	Selig	1,000
8-8	The Long Skirt	Vitagraph	1,000

Date	Title	Maker	Length
8-9	The Flaming Arrows	Pathé	827
8-9	The Heiress	Eclipse	705
8-9	Billy the Kid	Vitagraph	1,000
8-10	Tent Village	Lubin	400
8-10	His Terrible Lesson	Melies	1,000
8-10	Fidelity	Pathé	689
8-10	Their Only Son	Selig	1,000
8-11	The Spirit of the Gorge	Edison	1,000
8-11	The Romance of a Dixie Belle	Kalem	985
8-11	The Unexpected Gift	Pathé	456
8-11	The Bell of Justice	Vitagraph	1,000
8-12	The Ranchman's Son	Essanay	1,000
8-12	The Arrow Head	Lubin	1,000
8-14	The Sorrowful Example	Biograph	999
8-14	The Wasp	Kalem	1,000
8-14	In the Paris Slums	Pathé	500
8-14	For Love and Glory	Vitagraph	1,000
8-15	The Winds of Fate	Edison	1,000
8-15	The Inventor	Gaumont	1,000
8-15	The Regeneration of Apache Kid	Selig	1,000
8-15	Captain Barnacle's Baby	Vitagraph	1,000

COMEDY

7-15	Jimmy as a Philanthropist	Gaumont	490
7-18	Her Dad, the Constable	Essanay	1,000
7-19	A Famous Duel	Edison	980
7-19	Making Mother Over	Kalem	
7-20	The Ghost	Biograph	515
7-20	Jinks Joins the Temperance Club	Biograph	481
7-20	A Gay Time in Atlantic City	Lubin	1,000
7-22	Widow Pogson's Husband	Vitagraph	1,000
7-22	Jimmie, the Detective	Gaumont	678
7-24	Wife's New Hat	Lubin	600
7-24	The New Operator	Lubin	400
7-25	Mr. Wise, Investigator	Essanay	560
7-25	Five Bold, Bad Men	Essanay	420
7-26	Bob Rowdy	Edison	550
7-26	The Hair Restorer and the Indians	Edison	
7-26	Conquering Carrie	Kalem	1,000
7-26	The Spinster's Marriage	Pathé	640
7-26	An Amateur Skater	Eclipse	440
7-26	Satan on a Rampage	Eclipse	660
7-29	The Strategy of Anne	Vitagraph	1,000
7-31	Mr. Peck Goes Calling	Biograph	748
7-31	The Beautiful Voice	Biograph	247
7-31	The New Officer	Lubin	1,000
7-31	Max's Divorce Case	Pathé	476
7-31	Caught in the Act	Selig	
8-1	Tommy, the Canvasser	Essanay	545
8-1	The Spender Family	Essanay	455
8-1	Jimmie Wears a Crown	Gaumont	680
8-1	The Clown and His Best Performance	Vitagraph	991
8-2	Money to Burn	Edison	560
8-2	Over the Garden Wall	Kalem	970
8-5	Sir George and the Heiress	Edison	1,000
8-5	An Indian's Appreciation	Lubin	1,000
8-7	An Up-to-Date Elopement	Pathé	525
8-7	Intrepid Davy	Vitagraph	1,000
8-9	The Adventures of a Baby	Edison	660
8-9	The Stolen Dog	Edison	340
8-9	The Round-up at Dawn	Kalem	1,000
8-10	An Interrupted Game	Biograph	606
8-10	That Dare Devil	Biograph	606
8-10	Bob's New Scheme	Lubin	600
8-11	The Gordian Knot	Essanay	1,000
8-12	Friday, the Thirteenth	Edison	1,000
8-12	The Academy Girl	Gaumont	583
8-12	Jimmie's Luck	Gaumont	405
8-12	Billy's Marriage	Pathé	872
8-12	Birds of a Feather	Vitagraph	1,000

DAILY LICENSED RELEASES.

MONDAY: Biograph, Lubin, Pathé, Selig.
 TUESDAY: Edison, Essanay, Gaumont—Kleine, Selig, Vitagraph.
 WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Pathé.
 THURSDAY: Biograph, Lubin, Melies, Selig.
 FRIDAY: Edison, Kalem, Pathé, Vitagraph.
 SATURDAY: Essanay, Gaumont—Kleine, Pathé, Vitagraph.

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
ACROBATIC							
8-14	Home Is Best After All.....	Lubin	600	8-1	The Pied Piper of Hamelin.....	Thanhouser	1,000
8-14	The Auto Bug.....	Lubin	400	8-2	If One Could See Into the Future.....	Ambrosio	
8-14	Jealous George.....	Selig		8-2	The End of the Trail.....	Nestor	950
8-14	A Turkish Cigarette.....	Selig		8-3	The Broken Vows.....	Reliance	950
8-15	Judge Simpkins' Summer Court.....	Essanay		8-3	The Cattle Rustler's End.....	American	1,000
8-15	Tramp Artist.....	Essanay		8-3	The Call of the Song.....	Imp	1,000
7-28	Lionelly, Contortionist.....	Pathé	150	8-3	The Evening Bell.....	Itala	
8-7	The Byhas.....	Pathé	180	8-3	The Artist Financier.....	Rex	975
8-9	Lionelly, Contortionist.....	Pathé	138	8-4	Darkfeather the Squaw.....	Bison	
SCENIC				8-4	The Mascot of Troop "C".....	Solax	978
7-17	Benares, the Holy City of the Hindus.....	Pathé	300	8-4	The Judge's Story.....	Thanhouser	1,000
7-18	Under the Palms of Tunis.....	Gaumont	360	8-4	Truth Shall Prevail.....	Yankee	950
7-21	Review of the French Army.....	Pathé	350	8-5	The Burglar and the Girl.....	Great Northern	950
7-22	The Zebras.....	Pathé	150	8-5	Last of the Mohicans.....	Powers	950
7-24	Herring Fishing Off Boulogne.....	Pathé	385	8-5	His Son.....	Reliance	950
7-25	St. Malo and the English Channel.....	Gaumont	310	8-7	Cattle, Gold and Oil.....	American	1,000
7-28	A Trip in the Island of Marken.....	Pathé	328	8-7	The Sorrowful Mother.....	Eclair	
7-31	Elephant Hunting in Victoria Nyanza.....	Pathé	520	8-7	The Old Peddler.....	Imp	1,000
8-1	An Aeroplane Disaster.....	Gaumont	320	8-8	Kathleen Mavourneen.....	Yankee	950
8-2	On the Coast of Bengal.....	Eclipse	326	8-8	Grey Cloud's Devotion.....	Bison	950
8-3	American Field Artillery Maneuvers.....	Pathé	300	8-8	Back to Nature.....	Thanhouser	1,000
8-7	In Switzerland.....	Pathé	262	8-9	The Queen of Ninevah.....	Ambrosio	950
8-8	A Raging Sea.....	Gaumont	175	8-9	Chief Fire Eye's Game.....	Champion	950
8-9	Lyons, the Second City of France.....	Eclipse	295	8-9	Roped and Tied.....	Nestor	950
8-10	The City of Singapore.....	Pathé	308	8-9	The City.....	Reliance	950
8-11	In Cambodia.....	Pathé	354	8-10	The Ranch Girl.....	American	1,000
8-12	Monuments and Cascades in Rome.....	Pathé	128	8-10	The White Red Man.....	Rex	975
8-14	Vienna, Austria.....	Pathé	194	8-11	Love and Discipline.....		
INDUSTRIAL				8-11	The New Cowboy.....	Bison	950
7-17	Raising Ostriches in Egypt.....	Pathé	270	8-11	The Cripple.....	Lux	462
7-24	Modes and Customs of the Hindus.....	Pathé	320	8-11	An Enlisted Man's Honor.....	Solax	985
7-25	The Rubber Industry of the Amazon.....	Selig		8-11	Cupid the Conqueror.....	Thanhouser	1,000
7-26	Working Elephants.....	Pathé	320	8-11	Grey Wolf's Squaw.....	Yankee	950
8-4	The Magnet.....	Pathé	460	8-12	The Mother's Mark.....	Great Northern	
8-5	Flowers and Plants in Winter.....	Gaumont	190	8-12	Lone Eagle's Trust.....	Powers	950
8-11	Tunny Fishing.....	Pathé	195	8-12	The Pitfall.....	Reliance	950
8-14	Extracting Palm Juice in the Forest.....	Pathé	275	8-14	The Poisoned Flume.....	American	1,000
SPORTS				8-14	The Three Calls.....	Champion	950
7-19	A Round-Up in Chili.....	Eclipse	240	8-14	The Connecting Link.....	Eclair	1,000
HISTORICAL.				8-14	A Boy's Best Friend.....	Imp	1,000
8-5	Death of King Edward III.....	Vitagraph	1,000	8-15	Babes in the Woods.....	Powers	950
8-8	Battle of Bunker Hill.....	Edison	1,000	COMEDY			

INDEPENDENT

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
DRAMA.							
7-17	The Ranchman's Nerve.....	American	1,000	7-17	Charley Has a Manuscript to Sell.....	Eclair	
7-17	A Southern Girl's Heroism.....	Champion	950	7-17	Teddy's Three Duels.....	Eclair	
7-17	The Class Reunion.....	Imp	1,000	7-19	All Aboard for Reno.....	Solax	990
7-17	The Way of the World.....	Yankee	950	7-21	Plucky Bill.....	Lux	439
7-18	Her Captive.....	Bison	950	7-21	Outwitting Father.....	Yankee	
7-18	A Moral Coward.....	Powers	950	7-22	Foolshead Heels.....	Itala	
7-18	That's Happiness.....	Thanhouser	1,000	7-22	Mutt and Jeff—At the Fortune Teller's.....	Nestor	950
7-19	A Schoolmaster's Overcoat.....	Ambrosio		7-24	Won by a Foot.....	Imp	250
7-19	A Daring Deed.....	Champion	950	7-25	Oh, Baby!.....	Powers	
7-19	The Plains Across.....	Nestor	950	7-26	The Double Elopement.....	Solax	977
7-19	A Forest Romance.....	Reliance	950	7-28	Bill Buys a Bottle of Champagne.....	Lux	400
7-20	The Charitable Young Lady.....	Itala		7-29	Toto Without Water.....	Itala	
7-20	When East Comes West.....	American	1,000	7-29	Mutt and Jeff Make a Hit.....	Nestor	950
7-20	Just for Her.....	Imp	1,000	7-29	The Picnic.....	Powers	
7-20	Sherlock Holmes, Jr.....	Rex	975	7-29	A Foot Romance.....	Powers	
7-21	One Good Turn Deserves Another.....	Lux	521	7-31	The Skating Bug.....	Imp	500
7-21	Sergeant Dillon's Bravery.....	Solax	1,000	8-2	Mr. Baumgarten Is Elected Deputy.....	Ambrosio	
7-21	Two Little Girls.....	Thanhouser	1,000	8-2	When Reuben Came to Town.....	Solax	995
7-22	A Kind-Hearted Brother.....	Great Northern	950	8-4	Bill Does His Own Washing.....	Lux	439
7-22	Little Girl.....	Powers	950	8-4	An Elopement by Aeroplane.....	Lux	465
7-22	The Two Mothers.....	Reliance	950	8-5	Mutt and Jeff Get Passes to the Ball Game.....	Nestor	950
7-24	The Cowboy's Deliverance.....	American	1,000	8-7	Foolshead's Last Roguery.....	Itala	
7-24	The Exchange.....	Champion	950	8-7	Dewey.....	Champion	950
7-24	The Pretty Lady of Narvonne.....	Eclair		8-7	Too Much Swedish Drill.....	Eclair	
7-24	Science.....	Imp	750	8-8	A Harmless Flirtation.....	Powers	
7-24	The Stepdaughter.....	Yankee	950	8-9	His Wife's Insurance.....	Solax	
7-25	Silver Wing's Dream.....	Bison	950	8-9	A Bum and a Bomb.....	Solax	
7-25	The Smuggler.....	Thanhouser	1,000	8-10	Dorothy's Family.....	Imp	1,000
7-26	At the Trail's End.....	Champion	950	8-11	Bill Wishes to Make Butter.....	Lux	458
7-26	Alone in the World.....	Ambrosio	950	8-12	Teddy Trained by His Mother.....	Great Northern	
7-26	The Settler's Wife.....	Nestor	950	8-12	Sport Restores Youth.....	Itala	
7-26	Her Choice.....	Reliance	950	8-14	A Good Natured Man.....	Yankee	
7-27	The Cattle Thief's Brand.....	American	1,000	8-15	Nobody Loves a Fat Woman.....	Thanhouser	1,000
7-27	The Lineman.....	Imp	1,000	SCENIC			
7-27	The Fatal Sonata.....	Itala		7-19	Marine Views of Naples.....	Ambrosio	
7-27	Her Way.....	Rex	975	7-21	Giant of the Ocean.....	Yankee	
7-28	The Tables Turned.....	Bison	950	7-25	The Powers' Fire.....	Powers	
7-28	Jim Crow: A Tale of the Turf.....	Lux	500	7-31	The Bi-Centennial Celebration at Mobile, Ala.....	Imp	500
7-28	Outwitted by Horse and Lariat.....	Solax	872	8-2	The Dubuque Regatta.....	Champion	950
7-28	A Doll's House.....	Thanhouser	1,000	8-8	Cheyenne Days.....	Powers	
7-28	Deposited After Banking Hours.....	Yankee	950	8-14	A Children's Paradise.....	Yankee	
7-29	The Engagement Ring.....	Great Northern		DAILY INDEPENDENT RELEASES			
7-29	Thou Shalt Not Steal.....	Reliance	950	MONDAY: American, Champion, Eclair, Imp, Yankee.			
7-31	The Parting Trails.....	American	1,000	TUESDAY: Bison, Powers, Thanhouser.			
7-31	The Perils of a War Messenger.....	Champion	950	WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.			
7-31	The Prodigal Son.....	Eclair		THURSDAY: American, Imp, Itala, Rex.			
7-31	The Sea Vultures.....	Yankee	950	FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.			
8-1	Speculation.....	Powers	950	SATURDAY: Great Northern, Itala, Powers, Reliance.			
8-1	A True-Hearted Miner.....	Bison	950				

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building

Vol. VI.

CHICAGO

No. 3.

SEPTEMBER

Exploiting Motion
Pictures for
Entertainment,
Education, Science
and Advertising



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"	6—	"The Artist's Sons"
"	9—	"An Indian Vestal"
"	10—	"Told in Colorado"
"	12—	"Outgeneraled"
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Group of Members of the Motion Picture Exhibitors' Association of Illinois, Visiting the Diamond-S Plant, Chicago, August 23, 1911. See Page 111.

MOTOGRAHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VI.

CHICAGO, SEPTEMBER, 1911.

No. 3

TRAVEL PICTURES AGAIN.

EDITORS do not like to keep harping on one subject all the time, especially when there are so many subjects worthy of comment. And we have surely harped enough on the travel picture subject to convince anyone where our personal tastes, at least, lie.

But the subject is not one merely of personal taste. It is a very important one, for it involves the preferences and demands of the public—the public on whom we depend for the support of our theaters and so of our whole industry.

It has occurred to two or three newspapers recently to conduct a voting contest to determine what particular kind of motion pictures their readers prefer. The one in the lime light just now is the St. Louis, Mo. *Times*. It is interesting to note that Lyman Howe, whose show was on at St. Louis during the *Times* contest, encouraged the test and was profoundly interested in its results.

The contest of the *Times*, and those of the other papers which have tried the experiment, all point one way unmistakably. *The preference of the public is for travel pictures.* Make no mistake about this. It is not merely the opinion of MOTOGRAHY's editors, nor is it the theory of impractical students. It is the statement of the people themselves. Yet at what picture theater, in any town, is one sure of seeing even one short travel film?

Now it is not fair to blame the manufacturers. They are producing comparatively little travel and scenic stuff, to be sure. But there is next to no demand even for the little they do turn out. Nothing in that condition to encourage any maker to start a campaign of travel stuff, is there?

There are several reasons why the travel picture has almost disappeared from the screen. We speak in this tense because travels and scenics used to constitute the major part of most programs. But we suspect that they played such an important part in the history of motography merely because they were easy to make, and the finished photoplay of today has not yet been worked out.

And strange to say, the fact that travel pictures are easy to make is one of the reasons why they are so scarce. Sounds paradoxical, doesn't it? But it isn't. That is one of the penalties of competition. The maker's problem today is to make a cleverer or a more elaborate or a better acted picture than his competitor. Anybody can make a scenic—and so nobody does. There is nothing distinctive in it.

Besides, there is little new to take in travel pictures. Urban and Pathe, not to list practically all the other makers, have visited every corner of the globe and made travels and scenics from Boston to Thibet, and from Greenland to the South Pole. Of course,

that doesn't do us any good, for most of us never saw any of these pictures. But they have been taken, and so no maker wants to take them again, and they are too old to release. There you are. Some of those pictures would be worth an admission price of a dollar a head—but you can't get them.

The public—your public, the people who pay you a nickel or a dime every evening—would give you twice as much if they could see some interesting travel pictures. But you don't believe that. You think they would rather see western cowboy dramas and triangle comedies. That is where your knowledge of human nature is weak.

We have told you for three years that the people want travel pictures. Our contemporaries have told you. Now the big daily newspapers spend their money in doing what we cannot afford to do—they go to the people themselves and ask them what their preference is. And the people say TRAVEL PICTURES. If you don't believe it when they tell you themselves, when will you believe it?

It's up to you, exhibitors. If you want scenic pictures the manufacturers will be tickled to death to give them to you. But the trouble is you *don't* want them. You're in a rut and can't see your way out of it.

Last winter the Pastime Theater, on Madison street in Chicago, put on Essanay's "Wonders of Nature"—a full reel Yosemite picture. They took it off again and we asked Manager Harry Thompson why. "Because," he said, "nobody wants to see a thousand feet of scenery!" How did he know they didn't want to see it? He didn't know. He guessed, and he guessed wrong. Before night he had been requested several times to put it on again.

You never asked yourself, did you, what you would do if you had plenty of money and nothing to occupy your time? Nine to one you would *travel*. Why? To see things, of course. Well, that's why people come to your show—to see things. Which would you rather do—go to see Kyrle Bellew play "The Mollusc," or take a trip across Switzerland? Which would your patrons rather do? Which would you rather see in pictures?

We mentioned the St. Louis *Times*. The Baltimore *News* conducted a similar contest not long ago. The paper got hundreds of replies stating what kind of motion pictures the writers preferred. *Travel and educational pictures received such large proportion of the votes that it is hardly worth while to consider the other classes at all.*

Will you still stand by, exhibitors, and say like parrots, "The public don't want travel pictures?"

Here are a few of the replies received by the *News*:

"I like those pictures best that depict leading events of the world—for instance, coronations, famous battles and wonderful aerial flights—because there is nothing like being up with the

times. Moving pictures make you feel as though you are witnessing the events, so that they are not soon forgotten."

"Travel pictures present the salient points of a scene, and for this reason are useful in training the eye to discriminate. They inspire the kind of sentiments that encircle the earth with sympathy. They lead the mind to an appreciation of the true, the beautiful and the good."

"The type of picture which impresses me most is that which deals with picturesque events and places of real existence. By its means we learn to appreciate the marvels of the world in which we live. Its educational qualities alone place it above the merely entertaining class of pictures."

"Scenes of travel and historical subjects, first and always. Both educate and at the same time afford true enjoyment. The former opens up new worlds to the forced stay-at-homes. The latter impresses upon youthful minds important facts in a forceful, interesting manner that no textbook could ever do."

"Travel pictures—because they cultivate the understanding, are free from any degenerating taint, broaden the individual point of view, show things which travel itself often would not do, impress themselves upon the memory, increase the desire to see the outside world and reduce one's conceit concerning one's own country."

"I like travel pictures not because of their beauty, but because of the instruction they furnish to the youth of today."

"The kind of moving pictures I like are those of foreign countries and travels. The reason for my choice is very simple. I am an invalid and like to read tales of foreign travels, and as I cannot go to the strange lands, the moving pictures bring the strange lands to me."

"The kind of moving pictures that inspire me most are those that educate me of what is going on in this wide universe of today, things of progress and accomplishments that in reality I may never have opportunity of seeing."

We might refer to the pictures used by Lyman Howe, by Elmendorf, by Burton Holmes. But we don't feel like it. What's the use? Most exhibitors seem to think these successful traveling exponents of the scenic picture are moulded from different clay. Not one exhibitor in a thousand thinks he could make good with one Lyman Howe show—let alone seven—yet the only difference in the world is that Howe knows what the people like and the average exhibitor only thinks he knows. And so long as he is filling his house at a nickel a throw, he cannot see anything bigger.

Some day there will appear an exhibitor with nerve enough to revolutionize the whole present scheme of showing motion pictures. That is all it takes—nerve and a little capital and a knowledge of human nature. Then the travel pictures and the scenics will return to their own and the public will get what it really wants.

WHY THE WHEELS TURN BACKWARD.

CARRIAGE wheels, fly-wheels, in fact any wheels with spokes in them, when seen in motion pictures, all appear to be turning backward, or standing still. If they do by any chance turn occasionally in the right direction, it is seldom or never at the proper speed. The effect is rather curious, and constitutes the greatest optical defect of the motion picture.

Only a few days ago a group of exhibitors asked a well known producer to explain the phenomenon. The producer replied that he could not explain it, because Edison himself could not; that it was merely an optical illusion.

He was right about it being an illusion; but he was decidedly wrong about its inexplicability. The explanation is simple enough.

Next time you are near a high board fence with good sized cracks between the boards, wait for a carriage to drive past the other side of the fence. Then if you look at the fence you will get the same effect

—the carriage wheels will appear to stand still or turn backwards. Perhaps that will help you to reason it out.

A motion picture film, as you well know, is made up of a large number of small pictures, each practically instantaneous in its taking. Now if you take a film with a moving carriage shown in it, and examine a single one of these pictures, the carriage will appear to have been standing still; you can see all the spokes in the wheel.

Now suppose the spokes in the wheel are just five inches apart. And suppose the carriage is rolling along at a speed that carries it forward just five inches between one picture and the next. The spokes then in the second picture will look just the same as they did in the first, and the wheel will be seen not to have turned at all. On the screen only "persistence of vision" makes you seem to see a continuous moving picture; you really see only a succession of single, instantaneous pictures. So when you projected the pictures we just mentioned, the spokes of the wheel in the second picture (and in all the pictures, for that matter) would be in the same position they were in the first picture, and so you could not see that the wheel had turned.

Consider a simple proposition: Take a wheel with only four spokes, at right angles to each other. Start the wheel turning and take your first picture when two of the spokes are exactly vertical, the other two, of course, being horizontal. When the wheel has made a quarter of a turn or revolution, take the second picture—and so on, a picture every quarter turn. Project those pictures, and the wheel will appear to be standing still, although you know it was revolving when the pictures were taken. Why?

Because every time a picture was taken two of the spokes were vertical and two horizontal. All the spokes being alike, how can the eye tell that any change has taken place? And the same is true, of course, no matter how many spokes there are.

That, we think, sufficiently explains why the wheels seem to stand still. Why they should appear to turn backward, while due to the same cause, is a little harder to make clear.

A little while ago we mentioned a wheel of which the spokes were just five inches apart. Now suppose that wheel moves just four inches between two pictures. And suppose in the first picture one spoke was exactly vertical. Then in the second picture another spoke will be just *one inch back* of vertical. In the third picture a spoke will be just *two inches back* of vertical. So the wheel, while really turning *forward four inches* at each picture interval, appears to *turn back one inch*.

Here is another example, perhaps clearest of all. Imagine that you wanted a moving picture of the second hand of your watch. That makes one revolution every minute, doesn't it? Well, suppose you took a picture of it every fifty seconds. What would you get on the screen. The first picture would show the hand at 60. The second would show it at 50. The third would show it at 40, the fourth at 30, the fifth at 20, the sixth at 10, the seventh at 60 again, and so on. You can readily see that on the screen that second hand would be turning backward, although you know it was turning forward when you took it.

There is really no help for this curious yet simple defect in the motion picture. The only possible escape

from the effect would be to put a distinctive mark, such as a white or a black spot, on just one of the spokes of the wheel before taking the picture. Even that would be of no assistance if the wheel turned very fast. But with a slow moving wheel the eye would follow the spot around and partially escape the apparent paralysis of the spoked wheel.

Let some of the producers try that on the next picture that shows a carriage in motion, or a fly-wheel, or a windmill. Put a bright, conspicuous spot on just *one* of the spokes, and maybe we can avoid puzzling the audience.

THE NEXT STEP.

LAST April we published a description of the Alhambra Theater at Cleveland, Ohio, which, in point of "class," is undoubtedly the leading picture theater of this country. Its dominant feature is that it charges twenty-five and fifty cents admission to a straight motion picture and music program, and gets away with it most emphatically.

On another page in this issue we present an article by Mr. B. G. Drummond on the picture theater de luxe of the future. Mr. Drummond has made a careful study of the Alhambra, its patronage and the causes of its success, and he is competent to deduce from those points the possibilities of future development along the same or even more radical lines.

The Alhambra is no doubt typical of the average picture theater of five or ten years hence. Yet the Alhambra is not ahead of its time, for it is eminently successful. Indeed, its seating capacity of 1,200 is entirely inadequate to accommodate its crowds. The curious part of it is that the Alhambra is using the same films that most exhibitors are showing for five cents—and it does not even use first run films.

As Mr. Drummond points out, the matter of price is really a ridiculous one to discuss anyway. The most extravagant race of people on earth—for we Americans have that reputation—pay the lowest prices for their motion picture entertainment. In England, France, all over Europe in fact, the picture theaters get admission prices up to twenty-five cents or more—and the people who pay those prices, in many cases, are poorer than the poorest American workman. Yet American exhibitors are afraid to charge more than a dime!

It takes a lot of nerve, no doubt, to raise a price you have once established. And we fear we must add that many exhibitors are not overburdened with the sort of nerve that undertakes commercial revolutions and brings them through successfully. If they were we would have more Alhambras.

It takes nerve, too, to open a new house with straight pictures and music and charge a quarter or a half dollar for a seat. But we are going to have some of that nerve. There may be nothing stirring just now, but we will wager that another two years will see at least a few examples of the picture theater de luxe described by Mr. Drummond.

There is no reason on earth why the picture theater should not be just as big and pretentious and high class as the present "legitimate" theater and command as big admission prices to its reserved seats. Mark that—*reserved seats*. That is one of the first improvements that must come before the high admission price can become general. You cannot charge

good prices on a helter skelter get-a-seat-if-you-can, general admission basis.

Every manufacturer, every renter, every exhibitor will admit that motion pictures are capable of as great things, *greater* things, than the players' stage. Even to-day it is possible to arrange a picture entertainment that is more attractive than stage play. The five-reel Dante's Inferno today is filling a Chicago theater at 25, 35 and 50 cents—and it is not an exceptionally good subject aside from its grotesque novelty.

Think, then, what will be possible when the manufacturers put out the film of the future, whose pictures will be projected on screens fifty feet wide and showing a stageful of life-size people. That is the next step, and it is a long one, for it means new projecting machines, new cameras, new sizes of film stock. But come it will—and when the enterprising first manufacturer puts out the new film, he will find exhibitors with capital in plenty to put it on big screens and charge big prices—and get them.

That is all capital and big business men are waiting for—for the motion picture to get out of its swaddling clothes. Picture exhibiting to-day is a small proposition in spite of the few exhibitors who have made big money out of it. It needs an expanding force—for intrinsically it is capable of anything. Obviously there is no limit to motion pictures. It is possible enough to make films a foot wide and five miles long, and project them onto screens a hundred feet square. All it needs to do that is money, and if you could show a manufacturer that there was a big profit in it, he would produce the money and make the film.

Bigger film, or at least bigger projection, is the next step in the mechanical development of the motion picture. But in the meantime the Alhambra Theater is getting away with the present films at 25 and 50 cents. Will all our amusement magnates stand for that while they get only nickels and dimes? Where is the boasted enterprise of the American business man? Or isn't the average exhibitor a business man?

PATENTS.

THE motion picture industry revolves around its patents. Every factor in it—manufacturer, renter, exhibitor, machine maker—is either licensed to do business under certain patents, or his business is threatened because he is not licensed. The very words *licensed* and *independent*, the pivotal points of the business, refer wholly to patent ownership.

Some people regard the motion picture industry as a *show* business. It isn't. It is a mechanical trade. It is hedged about with patents of a mechanical nature as closely as the telephone business or the automobile business ever were.

Every patent issued in the motographic field is important. Any one of them may mean the ultimate dissolution or indefinite continuance of the Motion Picture Patents Company as a licensor. Every man in the business, if he cares to know what is going on in it, what its future is, must keep posted on current patents.

In another editorial we speak of the "Next Step" in motographic development. That step cannot come until its approach is heralded through the United States patent office. Every improvement in the taking, making and projection of pictures is recorded there.

There is only one place in the world where the current patents pertaining to the business are described, analyzed and illustrated. That one place is MOTOG R A P H Y. We pay a patent expert to prepare this department for us each month. Take advantage of it. Read it, and you may feel sure that you know all that is going on in the technical development of the art.

The patent department is only one of the exclusive features which MOTOG R A P H Y presents to its readers each month; but we regard it as the most important of them all. And the joke of it is that while this information on patents is absolutely indispensable to everyone in the business, MOTOG R A P H Y is the only paper printing it.

You've got to read MOTOG R A P H Y to keep up with the business.

FILM BUSINESS IN CANADA.

Consul Henry C. A. Damm, Cornwall, Canada, states that in accordance with an act passed by the Ontario provincial parliament, by which the lieutenant governor in council is empowered to make regulations governing the operation of moving picture machines throughout the province of Ontario, the following regulations were made effective on June 1, 1911:

Licenses must be obtained from the provincial treasurer, which shall expire on June 1 of each year. Film exchanges pay \$500, users or exhibitors \$50, and operators \$1 per year. If the licenses are taken out during any month but June, the amounts paid are in proportion to the part of the year remaining. For instance, a film exchange license taken out in November will cost \$292, if taken out in May, \$42. An operator's license is \$1, whether taken out at the first of the year or at any time later.

Users' or exhibitors' licenses must be constantly attached to the machine licensed, and film exchange and operators' licenses shall be produced on demand to any provincial or municipal police officer.

Operators' licenses are not transferable. The others may be transferred on the written consent of the provincial treasurer.

The operating cabinet must be lined throughout with 2-ply of 14-pound asbestos paper and covered with metal, doors opening outward with spring and shall have no lock, shall be provided with an automatic cut-off, each opening to be equipped with fusible links or wire, all wire conveying electricity to this cabinet to be properly insulated by porcelain tubes or other insulating substances, and the cabinet shall be kept clean and free from any article not required for performance. All cabinets other than here prescribed must pass inspection by provincial officer.

All machines shall be equipped with fireproof magazines, automatic fire shutter, asbestos-covered wire lamp connections (not smaller than No. 8) throughout, with proper rheostat, and shall be worked by hand. All films must be kept in an iron box, and must be transferred from one spindle to another in a metal rewinding box. Machines using smaller current may on written permission from a provincial officer use No. 10 wire lamp connections.

Every operator shall be of the full age of 18 years. He shall examine the machine and connections daily and must devote his time to the machine while operating. He shall not permit any person to enter or remain in the cabinet during any performance (except an inspecting officer) and no smoking or striking of matches shall be allowed at any time, nor shall reading matter be allowed in the cabinet or on the person of the operator. No operator shall operate a machine while under the influence of liquor.

All exits shall be marked with a sign, with letters not less than 6 inches long, with the word "Exit," to be accompanied with a red light (and no other red lights shall be used on the premises). All doors shall open outward and not be locked during time exhibitions are held. All exits shall be thrown open for use at the conclusion of every performance.

The cabinet shall occupy a position which does not interfere with an aisle or passageway.

Two fire extinguishers of the carbonic-acid gas or other

pattern approved by the board of censors or Government examiner or examining board, in good working order, besides a pail with sand and a shovel, shall be kept continuously near the operating cabinet.

All halls, passageways, stairways, or approaches shall be kept free and unobstructed by any camp stool, chair, sofa, hinged seat, or other obstruction, or by allowing the public to stand in the aisles.

All licenses shall be issued subject to the implied condition that no exhibition will be permitted on the Lord's Day except in connection with religious services by permit of the provincial treasurer.

A board of censors, appointed by the lieutenant governor in council and holding office during his pleasure, shall examine all films to be exhibited in Ontario, and the film exchanges shall submit all films to the board to be examined. Those approved by the board will be stamped in such a manner that the stamp will show upon the canvas. Films not so stamped are liable to seizure by any provincial or municipal police officer. This section does not go into effect until July 1, 1911.

It shall be the duty of provincial and municipal police officers to enforce the provisions of the act. Offenders against the act shall be liable to a fine of not less than \$50 or more than \$200 and costs, and a further fine of \$25 per diem during the time after conviction which such offense continues. In default of immediate payment of the fine, the offender shall be imprisoned in the county jail for a period not exceeding three months.

If a violation of the provisions of the act and regulations causes bodily injury or death, the offender shall be punished, in addition to the money fines, by imprisonment for a term not exceeding one year.

The act itself makes this provision, not mentioned in the regulations: Children under the age of 15 years, unaccompanied by adults, shall not be permitted to attend any exhibition by cinematograph moving picture machine, or other similar apparatus at which exhibition an admission fee is charged.

There are two moving picture theaters in Cornwall and one in Morrisburg. In the Cornwall theaters both French and American films are shown and seem to have good patronage. Adults pay 10 cents, children 5 cents admission. The buildings are well equipped and ventilated.

FILMS IN GUATEMALA.

Consul General George A. Bucklin, Jr., Guatemala City, Guatemala, says an inquiry has been received as to the outlook for success in touring Central America with a motion picture outfit, showing films depicting scenes and methods connected with manufacturing in the United States.

In general it may be said that it is improbable that such motion picture exhibitions would appeal strongly to the public there, at least not to the extent of causing them to attend night after night such exhibitions, especially if an admission fee were charged. On the other hand, not to charge an admission fee would be likely to discredit the matter with the public. A large number of industrial films could probably be shown if interspersed with others of a comic or theatrical nature. Without question, these industrial films would advertise the concern they represent, as the public there is very fond of motion pictures.

The success or failure of such a project would depend very largely upon the ability and tact with which exhibitions of this nature were conducted in those countries.

As to whether the time is ripe for such exhibitions, it would seem that the time could not be better, as the motion picture show has become very popular and there is practically no other kind of public performance.

The Princess Theater at Denver

By Charles F. Morris

ONE of the finest motion picture theaters in the United States is the Princess, at Denver, Colo. It was filled with patrons fifteen minutes after it was thrown open to the public, and the success of that first hour has been continued and augmented ever since.

After five months of construction, in which difficulties that seemed well nigh insurmountable were conquered, Denver's newest and best equipped moving picture playhouse was opened on Tuesday, October 11, 1910. It has proved that Denver appreciates comfort, luxury, and art when combined in a theater, and will patronize performances in which artistic skill and mechanical perfection are merged with music that is in keeping with the tasteful decorations and elaborate appointments.

The Princess theater is owned by the Princess Amusement Company, of which George C. Moore is president, George H. Greaves secretary and manager and A. P. Mackey treasurer. The company has equipped the house at a cost of more than \$125,000 and it is boasted that it equals any similar place of amusement in America. Messrs. Moore and Greaves have had many years' experience in catering to the amusement-loving public, and this experience stood them in good part

when they made a tour of the motion picture theaters of the entire country in search of ideas to be incorporated into the enterprise.

These two men made their advent in Denver four years ago, when they opened what proved to be the first successful moving picture theater in the city. Since then they have enlarged their sphere, inaugurating similar amusement places in many towns in the mountains and the experience gained in these enterprises has aided their efforts to make the Princess one of the leading houses of its kind in the world.

Older men in the amusement world ridiculed the contention that money could be made from the artistic presentation of motion pictures for a five-cent admission fee, but the success of Messrs. Moore and Greaves has demonstrated the fallacy of that theory.

In striving for architectural effect, the designer of the Princess theater, Harry Edbrooke, made no sacrifice of the convenience or comfort of its patrons. On the contrary, he seemed to have had these points in view at all times, and the result is that he has produced a playhouse that appeals to the material as well

as to the artistic sensibilities of the audience. Entering by a commodious rotunda, the patron passes through a handsome arch, before which a small fountain, illuminated by electricity, splashes its crystal spray into a marble bowl. Cerise portieres of heavy plush separate the auditorium from the lobby and harmonize with the green tint of the walls and the dark covering of the wide and comfortable seats.

One of the attributes of the house that strikes the visitor forcibly is the clean, healthy atmosphere that prevails. This is brought about by the use of an automatic ventilating device which pumps cold air in from near the roof, and forces out the foul air through an opening at the lower part of the

pit, and changes the entire atmosphere every sixty seconds. The building is absolutely fireproof. There are no posts under the balcony. Every seat in the house is a good one. There is nothing to obstruct the view of the stage. The neat appearance of the employees, their courteous behavior and the scrupulous cleanliness of the house are impressive, and the fact that the management is committed to the policy of retaining these features guarantees the pleasure of those who visit the theater.

Mr. Greaves is a believer in good music as an



Denver's Beautiful Picture House, the Princess.



An Evening Crowd at the Princess.

accompaniment to the picture drama, and he has spared no expense in obtaining an organization—the Biehl Ladies' Symphony Orchestra—that thoroughly meets his ideals. Each member of this orchestra is an artist, and from time to time each will perform a solo in place of the usual illustrated songs which are interspersed with the pictures.

Mr. Tomkins, Denver's favorite tenor, was engaged to sing at evening performances, and his songs formed one of the features which have gone far toward making the Princess a favored resort for those who love good music well rendered.

In striving to maintain a motion picture theater which should be different from other Denver houses, with a daily change, the management obtained films which were selected after personal investigation of all the theaters of New York, Chicago and other cities. They contracted with the William H. Swanson Film Company, whose offices are in the Railroad building in Denver, with branches in New York, Chicago, St. Louis and New Orleans.

No other theater in Denver duplicates these pictures the same day. This insures novelties which the amusement lovers of the city appreciate.

Requests of patrons for orchestral or vocal numbers are honored whenever possible, subject, of course,

to the repertoire of the performers and the general arrangement of the program.

The handsome front of the Denver Princess was designed by the Decorators Supply Company, Chicago. It is fifty feet wide, twenty feet deep, and has a forty foot ceiling. The photographs on this and the preceding page give but a poor idea of its great beauty and attractiveness. It is one of the motion picture theaters that give dignity, stability and permanence to the whole industry.

Moving Pictures at Revivals

Moving pictures and illustrated songs are being used by workers from Moody Institute to lure indifferent passerbys to a series of open-air meetings in South Evanston, Ill. This form of evangelistic work is a new departure on the part of Moody Institute, and it will be continued in other parts of Chicago through the summer. Pictures of world tours and songs will be presented in an evangelistic manner. Ten to fifteen "personal workers" from the institute will aid in each night's exercises. The South Evanston series will continue about ten days, when the gatherings will be moved to some other place for a time. Residence districts will be selected for the meetings.

Illinois Exhibitors Act in Pictures

"Selig Day" in Chicago

WHAT would you think, exhibitors, if one day you should get a film from your exchange and upon running it, find yourself in the picture, taking active part in the progress of the photo drama. That would be a peculiar circumstance, wouldn't it?

Well, there are about a hundred exhibitors in the state of Illinois who will do just that thing—or at least have the opportunity to do it. And the reason is that Friday, August 25, was "Selig Day."

Several weeks before that date William N. Selig attended a meeting of the Motion Picture Exhibitors' Association of Illinois, at the Great Northern Hotel, Chicago. On that occasion, when he was called on for a few words, Mr. Selig invited the whole association to visit the Diamond S plant whenever they could arrange it.

Well, you may be sure they arranged it. The committee on arrangements, Messrs. A. H. Hill, Dan L. Mulvey, Sidney Smith, F. O. Nielsen, J. A. Alcock, C. C. Whelan, I. L. Gelder and C. A. Anderson, fixed it up with Selig and figured out the number of automobiles necessary to carry a party of over 200 moving picture men from the corner of Randolph and State streets to the corner of Western and Claremont avenues, Chicago.

So Friday morning the bunch assembled at the Masonic Temple and everybody lined up for badges of white silk, carrying the legend, "Motion Picture Exhibitors' Association of Illinois Off for Selig's."

The committee on arrangements did not interfere in the loading of the vehicles. So some of the forty cars (built for four) had as many as six occupants. You see when the friend you want to ride with has a couple of friends who want to go along, and a couple



The Circus Crowd.

more of your friends want to ride with you, it's a bit crowded. But that's all the more fun, when you're out for fun. And make no mistake the primary purpose of the exhibitors on Selig day was to get as much pleasure and entertainment out of the trip as possible.

So the procession started. The first leg of the course was south on State street to Jackson boulevard, not because that shortened the route any, but so that downtown Chicago could get some idea of what the Motion Picture Exhibitors' Association of Illinois looks like when it turns out in force. The whole string of taxis turned north again at Clark street. Clark street policemen either are unusually easy to meet, or they have a lively appreciation of the significance of forty taxis in a row. The procession had hardly any more trouble in getting through Chicago than a funeral—happy simile!

Once over the bridge onto the north side, however, the long line became more or less broken, and they strung out along Lincoln avenue for a mile or



Exhibitors Taking Part in the Circus Scene.

more, the natives standing in groups on the sidewalks and rubbering. But though Lincoln avenue is lined with refreshment emporiums, it is not recorded that a single car stopped, despite occasional cries of distress from their occupants.

Now it was ordained that the visit of the exhibitors should serve two functions. The first was that the visitors should have a day of entertainment and gain some idea of the labor and thought involved in the building of the films they use. The second was that some of the exhibitors should take part in a "mob scene" in one of the forthcoming Selig productions.

The particular film which the visitors were to help make is entitled "The Run on the Bank." Briefly the plot involves the use of a circus lion in the bank to frighten away the mob of depositors demanding their money. There is a circus scene, and after the circus the trouble at the bank is discovered, and the rush for

he seen so many motion picture theater men at one time. With a howl of fear he turned tail and scooted back into his cage. Nothing stirring.

So Producer Turner led the mob into the yard where a temporary national bank had been installed. There they enacted the run on the bank. Incidentally the exhibitors learned that acting of good quality is not so easy as it looks. They were all enthusiastic and willing, but most of them were too much inclined to laugh. This circumstance led to the delivery of a brief address by Otis Turner, in which he pointed out that exhibitors all demand realism in their films and should be able to give an imitation of it. Then they did.

Then followed the circus scene, at the entrance to the big tent, just across from the lemonade stand, John Miller of the Chicago Glamour Theater sold tickets at the wagon, while Police Censor Tischart,



Preparing for the Panic Scene when the Lion Appears at the Bank Window.

the money follows. Then, of course, comes the lion in the bank.

So after the exhibitors divided into several parties, had explored all the recesses and secrets of the big Diamond S plant, and had asked all the questions they could think of, they went upstairs to the big glass studio to get into the game as actors.

It seems almost grotesque to pass over those hours of exciting exploration in the Selig machine shop, developing rooms, property rooms, menagerie and yard, with a single paragraph. But it was only two months ago that *MOTOGRAHY* described the whole seven-acre plant so exhaustively that we can scarcely find excuse to tell the whole story over again. Suffice it to say, that the Motion Picture Exhibitors' Association of Illinois saw everything described in that article and more too.

Up in the big studio, to resume our story, was Rex, the lion, fenced off from the human contingent by high and strong iron fences. But Rex, terrible as he was did not believe the fence was strong enough to protect him from those exhibitors. Never before had

Dan Mulvey and Old Sam Schiller handled the entrance. Ben Beadell of the National Waterproof Film Company and Ben Riley of the J. and J. Company became unruly and were forcibly ejected from the grounds by Constable C. A. Anderson.

After that business was over, the gates of a neighboring garden were thrown open and everybody with the eating habit swarmed in and indulged it. While it is true that Beadell and Sweeney would drink nothing but ginger ale, that put only a slight damper on proceedings.

When the well-filled (no, we didn't say full) exhibitors had cleaned up the tables, a group picture was taken. No need to comment on it, because it is shown in our frontispiece. While the harassed photographer was trying to get them all centered on one place, F. O. Nielsen delivered a very pretty impromptu speech of appreciation.

And now—listen! Here is the surprise, the crowning triumph of the day.

At eleven o'clock, when the first car in the automobile chain pulled around the corner of Western

avenue, Cameraman Foster of the Diamond S had his box pointed toward them and was turning the crank busily.

Shortly after two the crowd was admitted to the vault at the plant. They saw and applauded vigor-



Exhibitors Acting in "The Run on the Bank."

ously "Lost in the Jungle," that wonderful coming Selig release, and then—

And then what should appear on the screen but their very selves, coming around the corner in a long procession of automobiles! The picture had been taken, developed, printed, dried and projected in something less than three hours! We believe the Selig experts claim a new record for speed on that.

Among more who fixed their signatures to the Selig visitors' register were the following:

L. E. Albert, Abrams & Sons, Walter S. Altland, C. A. Anderson, Julius A. Alcock, Balabon Bros., L. Brown, Gus Burgord, John A. Bell, E. B. Berkley, G. W. Booth, L. G. Borer, W. E. Bradley, B. W. Bradell, Wm. H. Cadovet, H. L. Crain, E. F. Clipson, Morey A. Cohen, Schuyler Colfax, W. A. Crum, Basil Charuho, A. V. Ciminelli, J. L. Carpenter, John Chuvalik, Ben E. Drum, Jos. J. Dickes, W. W. Dunkle, J. De Lorme, B. G. Downer, F. S. Fisher, F. J. Flaherty, Chas. L. Fuller, J. Freeman, W. W. Fowzer, H. F. Freulich, E. R. Foley, H. Goldberg, Aaron M. Gollis, Geo. M. Gollos, B. J. Glaser, Geldor Bros., G. J. Gilmore, Louis M. Gelde, Jas. T. Hennegan, Geo. Henry, John Hardin, Jos. Hruby, J. G. Hruby, B. J. Heathers, Geo. H. Hines, G. F. Hesch, O. C. Hammond, H. A. Hill, R. E. Irish, Sam Katz, Edward Kounovsky, E. Kraemer, Roy S. Keppel, J. R. Keppel, George Kleine, A. Karzas, A. C. Krebs, A. J. Kilbie, G. Kick, Edward F. Kelling, R. R. Levy, Julius Lamm, H. Lamm, Peter Lopina, Axel Lindskog, C. P. Lautenslager, M. A. Murray, Eugene J. Mars, Jas. S. McQuade, John Miller, Peter Manos, Chas. Michelstetter, Ed J. Mock, D. Mundstock, A. B.



Coming Out of the Circus.

Markwalter, Wm. B. Meyer, Sidney Masser, Fred R. Minde, Geo. P. McFarland, Benj. S. Mesirow, Daniel E. Mulvey, E. E. Nynds, S. Nasser, J. Narkin, F. O. Nielsen, H. Nudelman, Geo. Outman, Thos. E. Owens, Daniel Pintozy, E. W. Robinson, Albert G. Rider, Carl Ray, John Sheodosakis, George Sacallar, Victor Sramek, Jos. W. Sloneker, Sid Smith, Chas. E. Smith,

S. H. Salkins, Sam Schiller, Sidney H. Selig, E. H. Schulze, F. W. Schultz, Nick Sampany, Wm. J. Sweeney, H. E. Smith, Maurice M. Shay, E. G. Thurman, A. H. Talbot, F. M. Timpson, G. E. Thurber, John A. Verhoeven, O. J. Ventaler, R. C. Valentin, H. A. Walstrum, H. E. Wolfe, C. C. Whelan, Paul H. Woodruff and H. L. Wallick.

SELIG-DAY SQUIBS.

By putting John Miller in the ticket wagon, Sweeney and McQuade had first choice of girls for the big show.

When you start your side show, get Mulvey—he's the leather-lunged Ballyhoo-Bill.

Schiller and Tischart worked better as ticket-takers after they took off their coats. They will look natural in the circus scene.

If you look carefully, you'll get a Tom Murray view of Otis Turner in one of the accompanying illustrations.

Ben Riley had a pick-pocket's license for the day, but Ben Beadell got Charlie Fuller to take it away from him. That Fuller creature is some card in a crowd!

Bill himself—Wm. J. Selig—started to do the greeting act out on the sidewalk. He welcomed 'em all alike, his friends, his competitors, the police censors. And then he put the whole bunch to work with the rest of the animals. When you are looking for a place to hang a medal, hunt up Bill Selig.

Did you get that Turner speech? Oh! you exhibitor man, we've told you a thousand times that your business wasn't a show business and yet you thought you could act. Wait till you



The Automobile Procession. This Film was Finished in Two Hours.

see the film and then remember what Turner said from the top rung of his little ladder.

Chicago exhibitors put up some front when they do the taxi parade stunt in the loop. What?

C. A. Anderson came away from the lake when the fish were biting, just to see that everybody got into the procession.

Now, once more, hear F. O. Nielsen make his thank you speech and suggest three more cheers and a tiger.

Did you see John Rock and his little Vitagraph wagon? John didn't register, but he was there all right in the very tail-end of the last bubblecart.

The joke of it was, they weren't all Chicago visitors. A lot of the boys were in from the country. Michigan and Indiana were represented. One of the Eastman representatives blew in from New York to see the big show.

Tom Nash, the bell-wether of the Selig plant, looms up in some of our still pictures. Foster, the camera man, gives a good picture of himself. Miss Williams showed the curious where she carried her stage money! Twist, the publicity man, got left. Selig had his own picture took; that's him in the group of visitors—the handsome chap right near G. K. of the bald head.

It was a great day, all right.

The luncheon was all the better because it came a little late.

The Photoplay Theater de Luxe

By B. G. Drummond

IN A recent article on the Alhambra theater* I remarked at the daring of any person who should attempt to forecast the ultimate result upon the amusement world of the success of that enterprise. It is not my intention in this effort to encroach upon the realm of the prophet or seventh son, for I am neither. I have been somewhat a student and much a lover of the motion picture since my first prejudice against it, because of its low price, was overcome by its intrinsic merit. I had formed my own private opinion of the kind of treatment the photoplay deserved, and must ultimately receive, and my first visit to the Alhambra was a shock—while it was not the ideal of my dreams, it was a very, very long step towards it.

In this article I will endeavor to pass on to those in the several branches of the industry, for the good of the cause, some facts which to my mind are strongly emphasized by the results of the advanced policy adopted by the management of the Alhambra.

First of all, a few words as to the location of the Cleveland Alhambra, as related to its success, are timely. It is on Euclid avenue—next to Fifth avenue, New York City, probably the most exclusive residence street in America. It is at the corner of East 105th street, through which cross town cars run, at a distance of four miles from the business center. It is close to Wade park, one of the largest in Cleveland, which materially reduces the density of the population in that section.

It is argued by some that people go to the Alhambra theater simply because it is "the mode"—fashionable to do so, rather than on account of the pleasure they expect to experience, and that in no other spot in the city could its phenomenal record be duplicated. No one who has been one of the audience scores of times, as it has been my good fortune to be, could accept that explanation. The people in the seats give constant proof throughout the performance, by their reception of the varied subjects, that, to paraphrase and modernize the words of the Bard of Avon, "The photoplay's the thing."

By way of example, "The Samourai's Expiation" was applauded loud and long—in fact, the enthusiastic reception accorded it would have justified the management in repeating the whole subject before continuing the show, gruesome and tragic as it was. Roars of spontaneous and hearty laughter greeted Lubin's comedy, "Always a Way," and many another real comedy, at short intervals all through the picture. During the running of "The Two Devotions," with every seat in the theater occupied, scarcely a sound could be heard except the soft music of the organ. At the end it was not applauded—it was thoroughly appreciated, but with an appreciation more eloquently expressed by tense quiet while the drama was being unfolded than by applause at its close. The attitude of the patrons of the Alhambra towards every reel exhibited, of which these instances are merely typical, proves conclusively to my mind that the success of the theater is primarily a great victory for the

photoplay, rather than a tribute to the admitted shrewdness of its promoters in choosing the location.

The advanced development of the motion picture, as indicated by the success of the Alhambra, demands the erection of mammoth photoplay palaces. Every detail in the construction of these theaters must be planned with a single purpose—to enhance the effectiveness and dignity of the offerings presented on the screen. These theaters de luxe must have immense seating capacity—not less than 2,500—and ideal management, with the location strategic, will make even that number seem far too few. The one mistake made in planning the Alhambra was in limiting its capacity to twelve hundred. Scarcely an evening in July, normally a dead month, but proved the error. Theaters built to house the legitimate and vaudeville may be used in some cases, but that should be only when it is absolutely out of the question to build in the location desired. The requirements of the photoplay differ radically from those of staged attractions, and converted houses can not be made ideal.

Every city of 75,000 or more, and many much smaller than that, will eventually boast of a photoplay theater de luxe, while the larger cities will support several, each at some distance from any of the others. Co-operation rather than competition will be the basis upon which these theaters will be operated, whether owned or leased by individuals or a syndicate. Not only will operating expenses be reduced in various ways thereby, but a still greater advantage will be derived from the fact that musicians of the highest rank, whose services would not otherwise be available, will be attracted by the long engagements made possible, and thus materially assist in raising the standard of the entertainment. Musical features by these artists will supplement the photoplay and supplant vaudeville in the theater of the future.

The musical accompaniment and background of the photoplay is of increasing importance, and in the ideal theaters it will become almost an exact science—as nearly so as it is possible for music to become. Selections of the highest grade, rendered by artists possessed of a quick apperception of the moods impressed upon the visitors by the photoplay and with the ability to fit the music to the picture, are essential to the new order. In fact, a new school of musicians, trained to play for the photo drama as the Metropolitan orchestra is trained to play for the opera, may be expected. To carry the comparison further, music written or collated especially for each reel will eventually be supplied to the musicians as Wagner's great composition is provided for that orchestra when his "Parsifal" is being sung. An innovation which has demonstrated its value at the Alhambra, and without which the theater de luxe will not be complete, is the pipe organ.

Most important of all the features forming the Alhambra's program is the photoplay—and most important of all the duties of those in charge of the photoplay theater of the future is the careful and intelligent selection of the motion picture subjects to be presented. Regardless of the fact that a good

*MOTOGGRAPHY, April, 1911.

picture, like a good story or song or book, has the qualities inherent in it—and in a most graphic form—which make it perpetually excellent, there are other facts which, taken all together, immeasurably widen the field from which to choose the theater de luxe programs.

Hundreds of people have seen motion pictures for the first time at the Alhambra, while thousands have seen them elsewhere only occasionally; naturally they are not familiar with the great motion productions of the past. Then, too, the effectiveness of a photoplay is remarkably increased by being exhibited in such a house as the Alhambra, backed up with carefully chosen music and the proper effects.

Therefore, the field of choice includes every good photoplay—good, I mean, in plot, action, technique and as a whole—which has ever been made by any maker, as well as the innumerable well photographed scenic and industrial subjects. Disfiguring "rain" and abrupt jumps due to missing sections of film will not be tolerated by patrons of the theater de luxe, and a source of supply for new copies of old subjects must be arranged. "The Battle Hymn of the Republic" will live as long in its filmed form as in its immortal musical version; and the new development demands that such great feature productions shall be always available in perfect condition for immediate use.

No manufacturer or group of manufacturers can possibly secure a corner in high quality of photoplay production. It is absurd that according to the present rules of the game the Alhambra may not offer to its patrons the memorable Itala master picture, "The Fall of Troy." It is an outrage that "The Crusaders" is denied to the lovers of photoplay quality who throng to the theater, except at the expense of the opportunity of continuing to witness Lubin's laughable comedies, Selig's spectacular productions, and Vitagraph's well named "life portrayals" from their accustomed seats. Many there be who see in the "open market" anything else but beneficial results to the business as a whole. They in all sincerity declare that even a more powerful "trust" than any which has yet appeared would be preferable to an open market. Admit that they are right; nevertheless the new movement demands, if not an unrestricted sale of all productions, at least a working agreement of some kind which will permit any theater to include in its program any especially notable and praiseworthy subject released by any outside manufacturer, whether he is affiliated with any faction or not. The two chief contending factions recognize each other's existence by costly litigation; why not by signing a treaty of peace which will enable the discerning exhibitor to give his patrons the best the market affords? Such a step would be less expensive and more satisfactory to all concerned.

There is one—just one—annoying feature permitted by the present policy of the Alhambra, which easily can and will be done away with in the theater de luxe. Two shows are given each evening, starting at 7 and 8:50 p. m. The result is that during the first performance people are constantly coming into the theater and being ushered to seats until all are occupied, while the same people make their egress during the progress of the second show, and a new crowd is being seated until the second performance is nearly half over. Scarcely anything can be more annoying than to have the attention diverted from the screen to allow someone to pass to or from a seat

beyond in the same row just as the action of the drama is reaching its height. That system, too, prevents the reservation of seats, to the consequent loss of the dignity necessary to the proper presentation of the photoplay.

In the coming photoplay theater only one show will be given each evening, with one matinee performance on holidays, except when the location of the house makes more frequent matinees profitable. Seats will be reserved, and patrons will not be permitted to take their seats after the performance has begun, except during an intermission provided for that purpose early in the show. Probably eight reels, and certainly six, will be given, interspersed with musical features of the highest quality, at each performance. The show once made up, will go intact around the circuit of a certain number of theaters, accompanied by the musicians providing the specialties. "First run" is not necessary at the Alhambra and is never used there, still less will it be necessary to the success of the theater de luxe, though some reels will probably start at one of those houses as first run—but they will be worth neither more nor less, nor accorded either a more or less favorable reception for that fact. Doubtless two changes a week will be found sufficient at all those theaters, and one show will be kept on a full week or even longer at some of them, favorably located in the largest cities.

The chief significance of the Alhambra lies in the fact that it has blazed the way in this country to an increased price of admission for a mainly photoplay program. It seems to have been generally overlooked that the time patrons of picture theaters spend in watching offerings on the screen is of far greater value than the nickels or dimes they have paid for their tickets—that their regard for the photoplay may be better measured by the hours they choose to spend in watching the pictures than by the money they spend in gratifying their desires. Under present conditions, the people flock to not infrequently illy ventilated and uninviting places, when the only reason for entering is the also not infrequently poorly projected pictures. They prove their love for the photoplay not only by giving the price of admission, but also their time and overlook the many reasons for staying away as well.

Then again, Americans are noted as prodigal spenders throughout the whole world. Many an European hotel counts the difference between profit and loss by the number of American tourists who have registered during the season. Observant travelers tell us unanimously that in no land under the sun is the coin of the realm dispensed so freely, when personal pleasures are at stake, as in our fair country. In Europe and notably in Australia, admissions running up they say to a dollar for a principally picture program are common and the theaters charging those prices are enormously profitable ventures. Is it not absurd to contend that the American public will refuse to patronize the photoplay Theater de Luxe simply because the price of admission is higher than it has become accustomed to pay? The record of the Alhambra proves conclusively that it is—and the record of the photoplay theater of the future will convince even the most skeptical that the photoplay is established in the hearts and lives of the public so firmly that no price of admission to a moving picture show is too high until it exceeds the value of the entertainment offered.

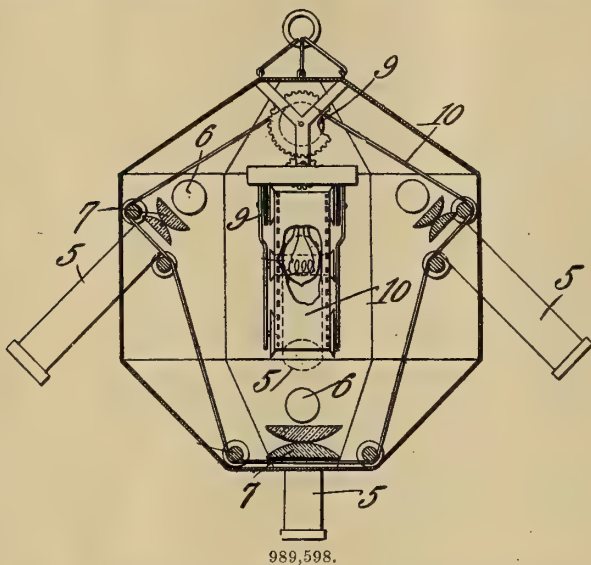
Recent Patents in Motography

By David S. Hulfish

It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to MOTOGRAHY readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

UNITED STATES Patent No. 989,598. Advertising Device. Joseph Gruber, Tampa, Fla. The device shown in the figure is designed to be hung above the sidewalk, and is arranged to project three pictures upon the sidewalk at the same time.

There are three lens tubes, each numbered 5, each provided with a pair of condensers numbered 7 and a lamp 6. Novelty is found in so arranging the pic-



ture band, numbered 10, that it passes all of the lens tubes, thus projecting the same pictures in succession through all of the lenses.

The wheel, numbered 9, drives the picture band in step-by-step motion, being the usual intermittent drive if the picture band be motion picture in character, but operating far more slowly if the band be composed of pictures which have no regular sequence, being in substance only lantern slide pictures arranged in strip form.

No. 989,647. Ticket Delivering Apparatus. Diedrich Sanneman and Edwin S. Mayland, New York, N. Y., assignors to R. H. Mayland Theatrical and Specialty Manufacturing Company, of Brooklyn, N. Y.

The illustration shows the ticket window of the ticket seller's booth, presumably viewed from the inside. Below the shelf are shown two reels of tickets, presumably of different kinds, as 5-cent and 10-cent tickets. The patent says:

The object of this invention is to provide an improved device for delivering tickets which will prevent the ticket seller from collusively obtaining previously sold tickets and reselling them.

In carrying out this invention, we provide a device for use at the ticket seller's window, which has a glass covered receptacle open away from the ticket seller, so that it cannot be reached by the seller, but which opening will be in front of and convenient to the purchaser.

A further object is to provide a feeding roller or block which

will automatically take up a variance of length of the tickets of a strip that the same length of ticket will be delivered to the knife.

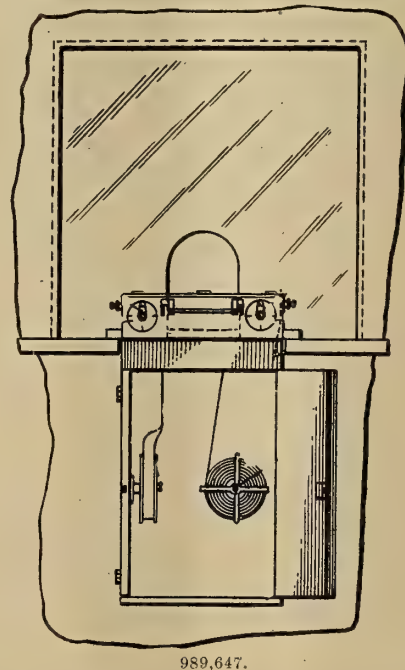
We provide a reel of tickets in an inclosed box, and suitable driving mechanism adapted to be controlled by the seller to advance such tickets into the compartment before referred to in different quantities 1, 2, 3 or 4, etc. We provide cut-off mechanism to sever the tickets from the strip operated by the ticket seller.

In our preferred construction, we prefer to provide a second set of tickets on the opposite side from the first set referred to, providing independent delivering devices for control by the seller for each delivering device. In each instance, we provide separate cut-off mechanism, both however of which may be operated from a common operating bar adjacent to the seller's hand.

In operation the left hand tickets may be 5-cent tickets and the right hand tickets 10-cent tickets. The purchaser presents himself in front of the ticket seller's window, and asks, for instance, for two 5-cent tickets and one 10-cent ticket. The operator immediately throws the levers; the left-hand lever until she hears two clicks, or feels two clicks of the pin, the right-hand lever until she hears one click; then with either one of her hands, which may still have hold of a lever, she quickly lowers the cut-off bar and cuts off the three tickets desired, accepting the money from the purchaser through the window, but at no time being authorized to deliver any tickets through such window.

The following selected claim is typical of the five claims of the patent:

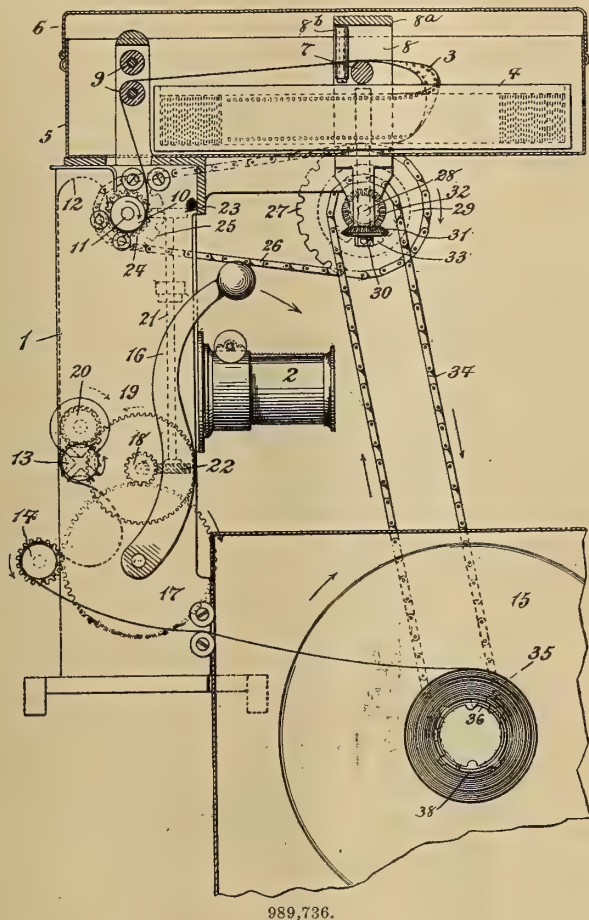
4. The herein described ticket selling apparatus comprising a ticket window having a hand opening through which money may be received and change made, a platform below the hand opening and on the ticket seller's side of the said window, a compartment below the platform open to the public, but closed



to the operator, a ticket delivering compartment below said platform, and provided with openings to the said compartment open to the public, continuous strip ticket delivering mechanism within said second compartment, an operating handle adjacent to the seller adapted to deliver tickets from the said second compartment to the first compartment, and a cut-off mechanism operable by the seller.

No. 989,736. Film Reeling Apparatus. Charles R. Uebellmesser, New York, N. Y., assignor to American Moving Picture Machine Company, of same place.

Many are the efforts to produce the successful projector in which it will not be necessary to rewind the picture film before projecting it again. The American Moving Picture Machine Company, to which



company this patent is assigned, has been active in the production of such a machine for projection, and all its developments are of interest.

The device of the present patent uses the film in the form heretofore used by that company, placing the upper reel flat and taking the feed from the center of the reel; the novelty of the present patent is found in the specific means for taking the film from the center of the reel, and in the means for connecting the reel-turning devices with the film feeding devices of the motion head intermittent mechanism.

A portion of the inventor's description of his improved device, and three of the six claims, are given below:

The picture-bearing tape, 3, is supplied from a free coil lying on its side within a horizontal revolving coil carrier 4, preferably protected by a suitably shaped reel box, 5, provided with a cover 6, whereby access may be had to the interior. In uncoiling the tape or ribbon 3, the inner end of the loose coil is drawn out over a smooth transverse guide bar 7 extending between sides of the carrier 4. A bridging bar 8a extends from one standard 8 to the other and from the under side of this bar two rollers 8b, or equivalent guides, are suspended. The ribbon 3 passes between these guides by which it is kept from doubling back against itself along the top of the transverse guide bar 7. The rollers bear upon the edges of the tape or ribbon 3 and may be called edge guides. After passing over the transverse guide bar 7 and between the edge guides 8b, the ribbon preferably passes forward between guide rollers 9, when it is carried downward to the usual

toothed roller 10 on the horizontal shaft 11, which roller, when turned in the direction of the arrow applied to it in Fig. 1, draws the tape out of the carrier 4 so as to form a slack bend as shown at 12 in Fig. 1. An intermittently moving toothed roller 13 is driven in a well known manner to move the ribbon forward in rapid jerks and the tape after passing this roller 13 is delivered by the toothed roller 14 to the receiving reel 15 where it is wound in a form to be transferred without change back to the carrier 4, preparatory to commencement of a new operation. It will be obvious that, since the tape is drawn from the inner convolutions of the coil 3 instead of from the outside, this coil will always be ready for a renewed uncoiling without its being necessary to spend any time and trouble in rewinding the tape.

1. A device of the character described comprising a rotary carrier for a coil of tape, a transverse guide-bar over said carrier, a pair of rollers disposed at right angles to raise guide-bar for engaging the edges of said tape, and means for uncoiling tape from its inner convolutions and withdrawing it from said carrier past said guides, substantially as described.

2. A device of the character described comprising a rotary carrier for a coil of tape, a receiving reel, positive gearing connecting said carrier and reel so as to preclude relative slip and insure equal rotation of the two, means for withdrawing tape from said carrier and delivering it to said receiving reel and motion-transmitting gearing between said withdrawing means and said reel and carrier comprising an element permitting lost motion between the reel and carrier on one hand and the withdrawing means on the other hand, substantially as described.

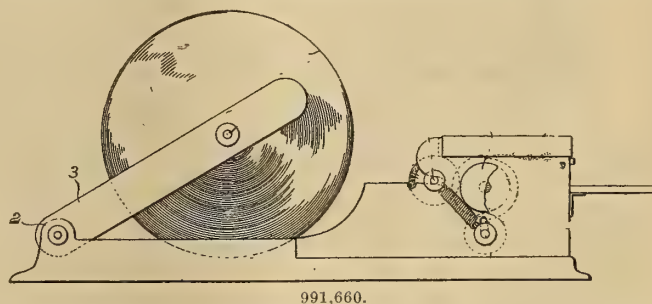
3. A device of the character described comprising a rotary carrier for a coil of tape, a receiving reel, positive gearing connecting said carrier and reel so as to preclude relative slip and insure equal rotation of the two, means for withdrawing tape from said carrier and delivering it to said receiving reel and gearing including a friction member for transmitting motion from said withdrawing means to said carrier and reel, substantially as described.

No. 991,660. Ticket Printing Device. Nelson E. Springsteen, Royal Oak, Mich.

The object is to produce a device which may be loaded with a strip of blank paper or card and which when so loaded will print a series of tickets upon the strip as it is drawn through the machine. A counter is provided, which counts accurately the number of tickets printed, although the tickets themselves are not numbered. The tickets are delivered upon a straight edge suitable for tearing them off for sale, and a visible gauge is arranged to enable the ticket seller to do a neat job in tearing them off.

The second of the two claims is descriptive in nature, and serves further to disclose the invention in connection with the figure reproduced herewith:

2. A device of the character described comprising a casing having an open rear side and a discharge slot for a strip of paper in its front side, the ends of said casing being provided with bearings and slots below said bearings extending vertically toward the



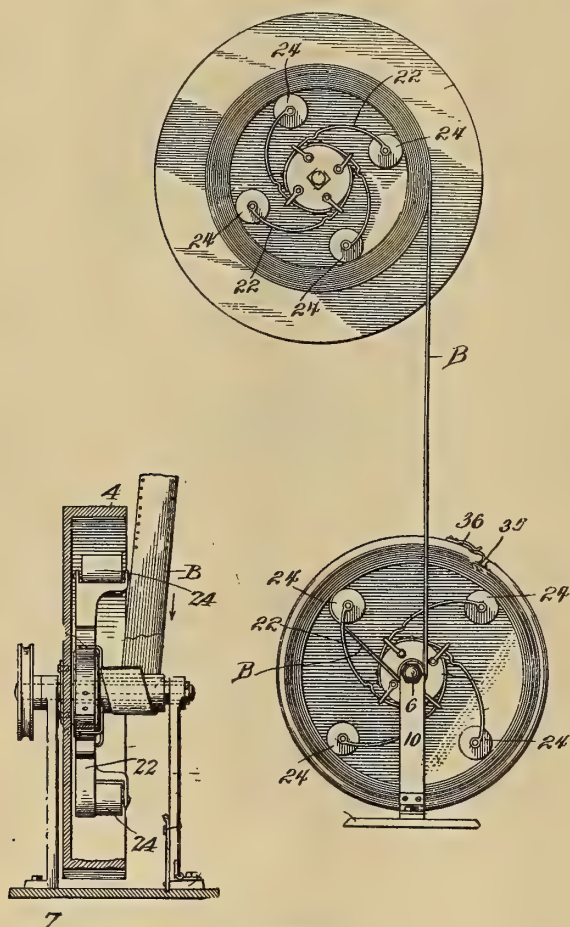
same and horizontal radially extending slots opening at their rear ends through the rear edges of said sides, said sides being provided with notches at the rear ends of said slots, a cover for the casing, a printing roll mounted in the bearings in the casing, a friction roll having a shaft with the ends thereof projecting through the vertical slots to guide said roll in its movement toward and from the printing roll, an inking roll having a shaft mounted in the horizontal slots and adapted to be moved therein into engagement with said notches with the inking roll projected

through the rear open end of the casing, coiled springs attached at one end of the projecting ends of the shaft of the friction roll and at their opposite ends to the shaft of the inking roll, said springs operating to hold both rolls in yielding contact with the printing roll when the inking roll is in normal position and to hold the inking roll with its shaft in engagement with said notches when the same is moved into engagement therewith, and simultaneously force the friction roll toward the printing roll to grip a strip of paper between them and feed it out through the discharge slot in the front of the casing when said rolls are turned.

No. 992,098. Film Handling Devices for Moving Picture Machines. Edwin R. Yanch, Galveston, Tex.

In this improved "automatic rewinding" machine, which is "automatic" in rewinding because rewinding is not required, the film is reeled up upon the inside, the completed reel thus having the head end of the film, or the "leader," upon the outside.

In the illustrations, the larger figure shows both feed and take-up reels, with the film passing down-



992,098.

ward from the one to the other. The smaller figure at the left shows the manner of handling the film at the take-up reel, the film strip *B* being brought down beside an open drum or winding barrel, *1*, and being carried into it in diagonal direction. By revolving the barrel the film is wound upon the inside, being pressed upon the inner surface of the barrel by the rollers *24* carried by spring arms.

The claim is:

In film winding mechanisms, a revoluble reel composed of separate sections, and a barrel adapted for receiving the film from the reel and adapted to wind the same within the barrel so that the front end of the film will be disposed outwardly of the innermost wound portion, and interchangeable film laying means carried by the barrel and reel respectively.

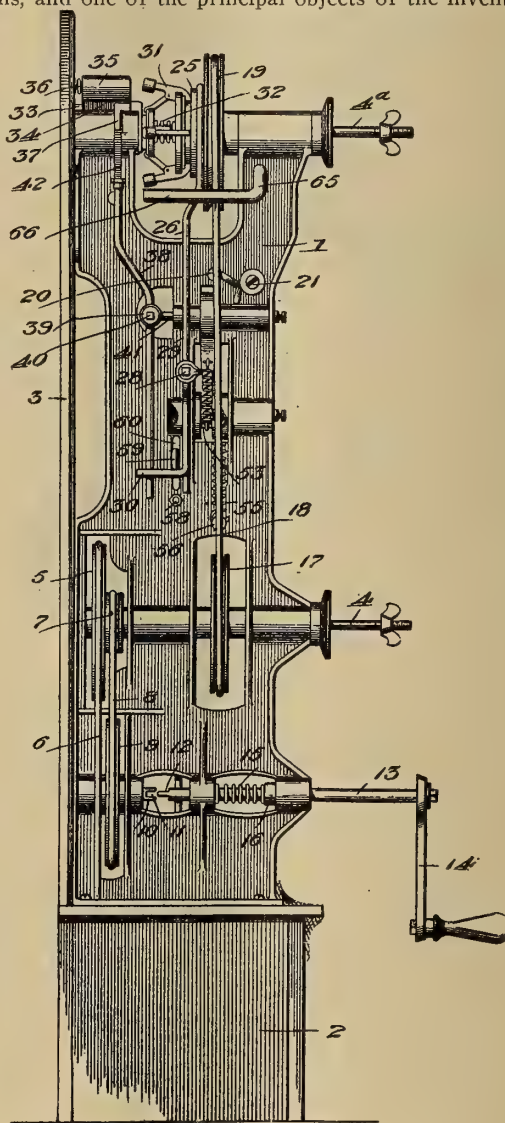
No. 993,337. Film Rewinder. Percy L. Blasser, York, Pa.

Next in value to a projecting machine which does not require rewinding at all, is a rewinding machine which will rewind the film with the least attention from the operator and with the least danger of injuring the film itself.

In the invention for which this patent has been issued, Mr. Blasser accomplishes the results of automatic rewinding with safety for the film.

The inventor's preliminary description, the description of operation, and one of the six claims are quoted from the patent:

This invention relates to machines for rewinding motion picture films, and one of the principal objects of the invention is to



993,337.

provide a machine of simple construction for rewinding films on the primary reel for another exhibition of the pictures. Owing to the fragile character of these films a machine which will properly rewind said film must be delicately adjusted as to the amount of friction required to prevent the breaking of the films and to, at the same time, prevent the too free running of the film from the secondary to the primary reel. Too great friction would break or separate the film, while too little friction would let the film run off too rapidly to properly rewind it upon the primary reel.

One of the principal objects of my invention is to provide a machine in which the friction shall be automatically regulated to properly rewind the films without danger of breaking and without feeding the film too rapidly to the primary reel.

Another object of my invention is to provide, in a machine of the character referred to, means whereby the reeling operation would cease automatically in case of breakage of the film.

Still another object of my invention is to provide reliable and efficient means for giving the required tension to the film during the rewinding operation, and to provide automatic means for stopping the machine after the film has been entirely rewound.

Still another object of my invention is to provide automatically operated friction devices to regulate the speed of the rewinding operation, said devices comprising primary and secondary friction devices which are brought into play automatically and which are thrown into operation in case of breakage of the film or at the end of the rewinding operation.

The operation of my film rewinder may be briefly described as follows: The reel containing the film to be rewound is placed upon the spindle 4^a and secured in position to rotate with said spindle. The primary reel on which the film is to be wound is placed upon the spindle 4 and secured thereon to revolve with said spindle. The starting arm 23 is then pushed downward to depress the starting rod 57 and start the motor. When the rod 23 is pushed downward the friction band 18 is loosened on the pulleys 17 and 19. When the film has been drawn from the reel on spindle 4^a to the reel on spindle 4 a friction is created by the members 26 on the grooved friction pulley 25, thus rotating the members 26 in a clockwise direction (Fig. 3) until they come to a stop against the stop arm 66. Now as the reel on spindle 4 fills, the film increases its distance from the center, thus increasing the speed of the spindle 4^a as the film comes closer to the center of said spindle, and the speed of this spindle is steadily increased until the film is entirely rewound. The governor arms are thrown out by the speed of the spindle 4^a and the follower 33 is urged against the governor and the pawl 37 engages the teeth 34. The governor arms open to their full extent at about one-half the speed attained by the spindle 4^a, and thus the governor becomes practically a fly wheel for said spindle, while the friction members 26 insure an angular accelerated velocity to said spindle 4^a. Should the film break the drawing action on the reel of spindle 4^a would cease and the governor arms would close; the finger 30 would drop. The pawl 37 would be thrown out to move the cam 43, thus throwing the pawl 50 out of the notch in said cam. The movement of the sleeve 39 would slightly rotate the cam 43 to disengage the pawl 50 and the spring 55 would throw the outer end of the starting arm 23 upward into contact with the upper portion of the rectangular member 61 of the starting rod, thus withdrawing the rod from the cabinet and stopping the motor. When the starting arm 23 is raised the friction band 18 is tightened upon the grooved pulleys 17 and 19, thus gradually stopping the rotation of the spindles. When the film is entirely rewound on the reel connected to the spindle 4, there being no drawing action on the spindle 4^a, the governor closes and the friction members 26 drop and stop the machine automatically. Should it be found necessary to use a hand winding device the crank 14 is actuated.

From the foregoing it will be obvious that a machine made in accordance with my invention will rewind films without requiring the services of a constant attendant. When the films have been placed in position on the machine and the motor is started no further attention is required unless the film should break or be torn. After the film has been rewound the machine automatically stops.

2. In a machine of the character described, the combination of a frame, a spindle mounted for rotation in said frame, means for rotating said spindle, an idle spindle journaled in the frame, a governor on said idle spindle, friction members mounted on said spindle, a friction band passing over a pulley on said spindle, a starting handle provided with an adjusting device for the end of said friction band, and means for stopping the rotation of the spindles in case of breakage of the film or after the film has been entirely rewound.

Picture Film and the Drama

The cinematograph is doing for the drama what the printing press did for literature, bringing another form of art into the daily life of the people. Plays are now within the reach, literally, of the poorest, as are good books and good pictures.

The cheapness in art as in other things is mechanical multiplication. So long as the play required for each presentation the active co-operation of a considerable number of more or less talented persons, it

could never be cheap, and in its better forms was accessible only to a comparatively small percentage of the population.

Once on a film a spectacle can be reproduced indefinitely, the best as cheaply as the poorest, and superiority is no longer handicapped. One can spend \$2 at one of the legitimate theaters and be disappointed, and may spend 10 cents and oftentimes see a masterpiece.

It is the same in the field of literature. One may spend \$1.50 for a book of recent issue that is not worth the time taken to read it, while the world's masterpieces can be bought for 50 cents.

It is a mistake to think that the amazing popularity of the motion picture is due altogether to the low price of admission. On the contrary, this form of entertainment has many advantages. The most conspicuous of these is spaciousness. The ordinary stage is at best a narrow platform. The characters must, of necessity, dodge out of the wings or pop out of a door at the back. The play is cramped within the narrow limits of the space behind the footlights.

The moving picture show has a third dimension. The characters have a gradual approach and recession. The railroad train rushes towards the spectator; the horseman rides off through the woods or across the plain till he disappears in the distance.

Released from the limitations of the old drama, this new art has a sense of solidity of reality that the old one lacked. The mountains and clouds do not show spots of threadbare canvas. The tumbling waves do not throw up dust. The rocks and trees do not shiver at the touch of the actors. The sunshine is more real than that made by calcium or carbon, and the wind that blows about loose hair and garments is not that of an electric fan.

Take a scenic film for instance; what an army of scenepainters would be required to construct anything even approaching it in beauty. Would it be possible to reproduce the magnificent scenic beauties, the battles, the ride of cowboys or Indians, the evolutions of troops as they are seen in motion pictures on a theater stage? Scenes such as these can only be produced with Mother Earth for a stage, the sky for a canopy and the horizon for a background. If one would understand the popularity of moving pictures just think these things over and it can be seen that there is good reason for that popularity.

See "Pa and Ma"

The very latest thing in family heirlooms was revealed when it became known that the head of a rich family in the East End of Newport, Ky., had made arrangements to take his family to Chicago next week for the purpose of having moving pictures made of the members. It is his intention to preserve the reel, and when he and his wife have passed to the great beyond and the children are grown, they can take the reel to any moving picture house and see their parents as they were in life and themselves as they were in childhood's happy days, moving about and enjoying themselves.

It is said that the stunt is really new. William Manwaring, who has considerable experience in the moving picture business, has charge of the arrangements.

A Western of Unusual Strength

By Clifford Weldon

"I AM a believer in little things," writes David Belasco in a recent magazine article, and he goes on to tell how the little domestic touch of a stretching cat in front of a glowing fireplace made the success of one play. Belasco is one of the greatest stage producers in America and he credits his success to "little things." He is a lover of "pictures," and his stage settings, on which he places great importance, are works of wonderful detail; and when the curtain rises on a Belasco production there is always that little gasp of surprise and pleasure as the audience studies the scene presented.

In the motion picture field, David Belasco has a counterpart in G. M. Anderson the Essanay Company's western producer, who also is a believer in little things; and on these small points in his productions he places his success.

Anderson is versatile. He likes thrills and he is a good judge of dramatic values. If he wants to picture a hair-raising incident he refuses to use trickery. He likes the "real thing" and he has often risked his life and has received many a bruise and fall in some sensational scene that has made audiences gasp and rise up in their seats. He is a daring horseman and has performed many a "stunt" in the saddle before the camera which trained cowboys have hesitated to do. In "Spike Shannon's Last Fight," he entered the ring with a professional pugilist and is said to have remarked to this latter, "Put me out—if you can." The fight shown in this film is one of the most remarkable ever shown in pictures—aside, of course, from professional fight films. Once he allowed a real, live rattlesnake to crawl over his shirt bosom, and another time he shot himself in the breast with a .44 Colt's revolver, using a blank, of course, and with only a thin piece of as-

bestos between him and that red hot fire. Even at that he was powder burned about the face and neck and he was busy all the next day in picking out the flecks of powder.

In "The Stage Driver's Daughter," a melodrama of the West, there are many small points that make this picture above the average. Small hits of business, which at first thought seem trifling and commonplace, yet they reflect human nature and human nature loves to be flattered.

The story tells of a western stage driver, William Lacey, and his daughter Nell. One morning, with six prancing, restless horses they leave their home for the long ride over the mountains to Orrington, a western mining town. On the return trip from the mountain town they meet a young prospector, Tom Percival by name, who shows much interest in Nell, and she in him. After the long ride over the mountain, and upon arriving at their home town, Nell bids Tom good-bye, and waves him farewell as he mounts the coach for another mining town further up the valley.

The next few days Nell is completely obsessed by memories of the tall, handsome young prospector, green from the East, and it is a happy surprise to her when a few weeks later she receives news from him that he has struck it rich on his claim. In the short note he writes

her he asks her to accompany her father the next day and he will meet the coach and drive on to the claim office.

The next day Nell is on the box with her father when the stage draws up at the mining town where Tom is to join them. Old Lacey's station is at the inn, where there is a stop of thirty minutes for lunch. Lacey is accustomed to his little glass before his dinner and a number of the wily miners, who have learned



Making Pictures on the Stage Coach.

of Tom's rich strike, conspire with the bartender at the inn to put old Lacey temporarily out of commission in order to prevent the stage going on through, and thus preventing Tom from filing on his claim.

Lacey takes his drink at the bar but is suddenly overcome by a giddy feeling and a few minutes later he is stretched out on a pallet in a back room adjacent to the bar, entirely unconscious. A few minutes later Nell finds him here and after vainly endeavoring to awaken him, looks about and finds the following note:

Jim:—The tenderfoot made a great strike. We are going to jump the claim. Fix old Lacey's booze so he can't drive and you will get your share.—The Riley Boys.

Nell soon realizes what this means, and again, after vainly trying to awaken her father, she runs out to the coach where Tom is waiting for her and tells him of what has happened.

Realizing that they have a hard race in front of them to beat the rascally Riley boys to the claim office, she springs to the box on top of the coach and with the long whip soon has the leaders stretching their legs in a good gallop to the claim office. She is not a moment too soon, for as they leave the inn they see a speck of dust on the highway below, approaching the inn, that soon turns out to be the conspiring claim jumpers.

Slowly they draw up on the rocking coach, and not until within pistol shot of the vehicle do they draw rein on their horses.

"Shoot any one of the thieving rascals that comes forward another inch," Nell cries back at Tom, who is now perched on the rear end of the coach, a revolver in his hand, and determined to carry out her advice.

Mile after mile they traverse, the riders behind, seeking every opportunity to steal ahead of the coach but cowed back by the menacing pistol of the "tenderfoot," perched on the rear of the coach. Only once is

girl runs into the claim office and lays the diagram of Tom's claim before the agent.

It is only a matter of a few minutes until the claim is filed and the delighted girl comes forth, shouting exultantly to Tom and to the sulky horsemen further down the road. They soon realize the fruitlessness of their attempt to win the claim and with drooping heads they turn their horses and soon disappear down the trail.

It is a happy ride the two lovers enjoy back home. The claim is saved and they have realized, in that race



Nell and Her Father.

for gold, something dearer than all the ore in all the mines around. Danger and sacrifice have awakened love.

At home they find the old man little the worse for the drug he has taken, and happy when he learns that Tom's claim has been saved. In their faces, too, he sees the radiance of new born love and he congratulates them.

In this photoplay, G. M. Anderson plays the part of Tom Percival, Gladys Field is delightful as Nell Lacey, and the part of old man Lacey is happily interpreted by Arthur Mackley.

In an accompanying photograph is shown how some of the scenes in this photoplay were taken. Some of the most thrilling are those on the stage coach, driving at a terrific rate down the mountain road. The camera, as here shown, was mounted on the rear end of the coach and the effect is fine.

Acting and photography in the piece, throughout, are exceptionally pleasing, and there will be found in this subject, as in all of Anderson's productions, that abundance of "little things" which has made for success in so many of his productions.



The Conspiracy Against Lacey.

a shot fired and that, happily, without any fatality; but it serves to keep the would be claim jumpers at a respectful distance in the rear.

At last, with steaming horses, the coach pulls up at a standstill at the claim office, while the menacing riders behind draw nearer.

"Keep 'em off," cries Nell, springing from her seat on the box, "while I file the claim." Waving the papers defiantly at the encroaching horsemen while Tom, perched on the box, holds his pistol ready, the

Carolina in Pictures

Two moving picture machines are in Charleston, S. C., to take views of interest in and about Charleston, to be shown with views of Columbia, Cheraw, Florence, Spartanburg and Sumter and probably other cities of South Carolina. This is a part of the scheme of the advertising clubs to advertise the state. Secretary Mc Keand has worked up the matter and is certain that the pictures will prove of benefit to the entire state. The machines will take the pictures at Charleston first and then the other cities will be visited in turn.

Problems of the Operating Room

By William T. Braun

BUZZER AND SIGNAL SYSTEMS.

THESE are few theaters which do not have a buzzer or signal system of some kind between the various employes, and such a system, no matter how simple, will do much toward the smooth and orderly running of the house. In this article the smallest to the largest installation necessary for a picture house will be discussed.

As the current strength required for bell work is so small there is practically no danger of causing fire from short circuits and poor contacts. Also inspection by city electrical departments is not required on this kind of work. For this reason much of the work is done in a careless and slovenly manner. Best results cannot be expected from such installations and trouble and expense in repairing result.

The various parts of the system are the wires, batteries, push buttons, buzzers and bells.

Wires for bell work may be obtained in Nos. 18, 20 and 22 B. & S. gauge. The most satisfactory size for theater work is No. 18; the other sizes may be large enough electrically, but they are not sufficiently strong mechanically. Double-cotton-covered annunciator wire is good enough for ordinary work. The wire is wound spirally with two layers of cotton thread running in reverse directions. This method of wrapping helps to keep the covering from unwinding when the wires are cut. After wrapping, the wire is soaked in hot paraffine and drawn through a die. Some of the better grades are first tinned, then covered with an india rubber insulation, after which it is wound with cotton threads. When running the wire through damp places it is best to use regular rubber covered wire, or to run the wires on small porcelain insulators.

In purchasing wires have the cotton covering in three different colors, such as red, white and blue. By using wires of different colored coverings they may be more easily installed, as the different colored wires may be used for different parts of the circuit. In this way much time and confusion will be saved in installing. In repairing a faulty wire it may be identified by its color at any section of its length.

There are quite a number of batteries on the market which may be used for bell work. One of the best known batteries suitable for bell work is the Leclanche. It consists of a block of gas carbon standing in an upright porous pot. Around this carbon so as to reach nearly to the top of the porous cell, is tightly packed a mixture of little lumps of graphite and black oxide of manganese, the porous cell itself being placed in an outer containing vessel which usually takes the form of a square glass bottle or jar. A zinc rod stands in one corner of the bottle, and is prevented from coming into actual contact with the porous cell by having an india rubber ring slipped over its upper and lower extremities. The glass containing vessel is then filled to about two-thirds of its height with a solution of sal ammoniac of the strength of about 2 ounces of the salt to each pint of water. This soon permeates the porous cell and reaches the mixture inside. This cell is not adapted to constant

current work, as it polarizes quickly. Action does not go on inside the cell unless the circuit is closed and the bell doing work; therefore it can stand for months always ready charged without fear of the zincs being eaten away.

To clean and recharge a Leclanche cell scrape off from the top of the porous pots as much of the old salts as possible, then allow the pots to soak, washing them in warm water to every quart of which has been added a small wine-glass of hydrochloric acid. Rinse well in clean water, cleaning the binding screws, and give the tops two coats of Brunswick black. Wash zincs in hot soda water and rinse in clean water. Rub them over with a fairly strong solution of sulphuric acid, and with mercury to reamalgamate them and coat the tops with Brunswick black. Make a saturated solution of sal ammoniac in warm water. When this is cold fill up the outer jars and leave the cells to rest for an hour before using them.

Batteries employing liquid in their construction are more or less objectionable, and to overcome this we have the dry cell. The dry cell is generally made as follows: The case is of thin sheet zinc, forming

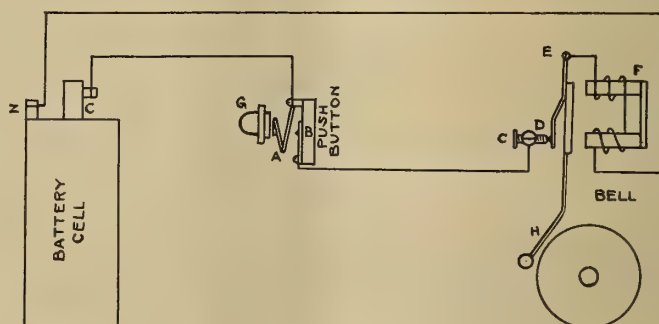


Fig. 1.

the positive element. This case is nearly filled with a paste composed of zinc oxide and gypsum, moistened with a solution of zinc chloride. A strip of carbon, bearing a binding screw on its head, forms the negative element in the center of the case, where it is surrounded by the conducting and exciting paste. The whole is sealed over with a composition resembling marine glue.

The electromotive force of cells is about one and one-half volts each. Each cell is made to ring one bell or buzzer. Two or three cells will generally supply all the current required for a system large enough for a moving picture theater. Directions for adding an auxiliary cell near the bell for long line work are given further on.

Bell pushes or push buttons can be had in styles of all kinds. The simple wooden push is good enough for the general run of theater work.

Bells and buzzers of various types can be obtained. The type mostly used for this class of work is known as the vibrating bell because of the vibrations of the hammer. Bells with iron frames are preferable to the old wooden box type. Bells should not be used without covers as dust settles upon the

contacts, interfering with their action. Buzzers are to be preferred to bells for most theater work, especially in small houses, as the signals need only be loud enough for employes to hear. Many times the writer has noticed persons in the audience startled by a bell suddenly ringing in a quiet house. The hammer may be bent back slightly so that it will not touch the bell, thus converting it into a buzzer for the time being.

Referring to Fig. 1, which is a simple installation

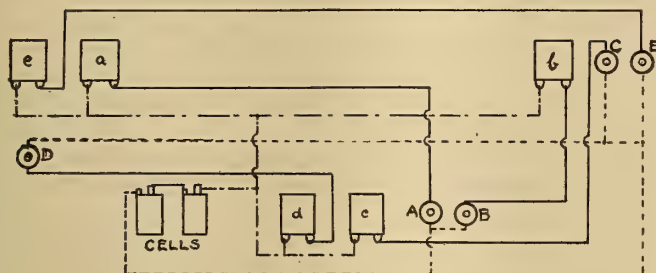


Fig. 1.

of one bell push button and battery, the different parts of the circuit are as follows:

The push button *G* when pressed upon brings the strip *A* into contact with the strip *B*. The cell has its two contacts, *C* the carbon, and *Z* the zinc. The bell consists of the electromagnet *F* composed of soft iron cores on which are wound coils of insulated wire. The armature is mounted on the spring *E* carrying a hammer *H* at its end for striking the bell. Attached to the armature is a spring making contact at *D* with back stop *C*.

The operation of the circuit is as follows: When the push button *G* is pressed against *A* contact is made with *B* and the circuit is closed. Current now flows from *C* of the cell around the coils of the magnet, magnetizing the core, which in turn attracts the armature, causing the hammer *H* to strike the bell. When in this position contact at *D* is broken, the current ceases to flow around the electromagnet and the cores lose their attractive force. The armature is then carried back to its original position by spring *E*, again making contact at *D* and the process is repeated. In this manner the hammer will vibrate back and forth and the bell will ring as long as the circuit is closed.

In installing a system first test each bell or buzzer to see if it rings by attaching it to a cell with two short pieces of wire, or hold the bell upon the binding posts of the cell. Next fasten the bell and push button securely in place, and run one wire from one binding post of the cell, it does not matter which one, to one binding post of the bell. Run another wire from the other binding post of the cell to one side of the push button. Now run a third wire from the remaining binding post of the bell to the remaining one of the push button, and your system is complete.

In running your wires take the shortest and most direct route. If the wiring is done before the building is completed the wires should run in zinc tubes about one-half inch in diameter. The tubes may be installed first and the wires drawn through, or both may be installed at the same time. Most bell wiring in theaters is done after the building is completed, and it is necessary to run the wires along casings or moldings where they will not be too conspicuous. In this case use ordinary double-pointed tacks or small staples for securing the wires to the woodwork of the room. Do

not drive the staples too tightly over the wires as they may cut the wire or its insulation. Never, if it can be avoided, run more than one wire under a staple, as there is always danger of short-circuiting through the staple if it is driven too tight. An insulating saddle staple made of paper or fibre is excellent for the above reasons. When running a number of wires, run them in a piece of wood molding, such as is used for lighting wires. Use the smallest size of porcelain knobs for wet places.

In making a joint be sure to get a firm, clean connection. Strip off the insulation about two inches on each side and scrape the ends bright. Now twist tightly and evenly together and solder. Then wind with rubber tape and the joint will be protected as much as any other portion of the wire.

The possible combinations of the various parts of the circuit, and the number of bells, buzzers, and combinations for ringing them are so many and varied that it would be impossible to describe them all. A practical installation for theater work will be given and directions for adding push buttons and buzzers so that any system may be worked out with the use of an ordinary amount of intelligence.

In Fig. 2 is a diagram of an installation for a typical moving picture theater of about 300 capacity, employing manager, operator and pianist, each of whom can be reached by buzzer signals. Push buttons are marked with capital letters and the buzzers which they ring are indicated by small letters. Push buttons *A* and *B* are located near the switch box and are controlled by the manager or whoever runs the show. Button *A* signals the pianist by means of buzzer *a*, which is near the pianist. Button *B* signals the operator through buzzer *b* which is located in the operating room. The operator in turn may signal the manager through button *C*, which is located in the operating room, by means of buzzer *c* at the manager's station. Push button *E* is the operator's means of notifying the pianist, through buzzer *e*, located near the pianist. Button *D*, stationed near the pianist, notifies the manager through buzzer *d*. Battery dry cells are marked cells on Fig. 2 and may be located nearby the manager's station if possible, as most of the bells and buzzers are located there.

In installing this system first test all bells and buzzers as previously explained and mount them securely in positions where desired. Now mount push buttons where desired and you are ready to run the wires. Obtain the wires with three different colors of covering, as previously suggested—say red, white and



Fig. 3.

blue. First connect the two cells together, the carbon of the one to the zinc of the other. With one wire of red covering, as shown by dot-and-dash lines in Fig. 2, connect the free binding post of either cell to one of the binding posts of each buzzer. One wire is sufficient, tapping the line for each buzzer. It is not necessary or desirable to run a separate wire from each buzzer to the cell.

With wire of blue covering, shown dotted in Fig. 2, connect the free end of the other cell with one side

of each push button. It makes no difference which side of the button is connected. One wire only is necessary—branches being taken off for each push button.

Now with a third wire of white color, shown by a full line on Fig. 2, generally known as the ringer wire, connect the free end of each push button with the free end of each bell or buzzer which it is to ring. A separate wire must be run from each push button to the bell or buzzer it is to ring. In the above system each button will ring but one buzzer only, that to which it is connected by the third wire.

Suppose an additional bell is wanted, say one from the manager to a performer in the dressing room in the rear of the stage. To install this to connect with the rest of the system, first test out your bell on the batteries and mount in position desired. Locate push button near the manager's battery. With a red-covered wire, tap onto the nearest red-colored wire which connects the buzzer to the cells. With a blue-covered wire connect one side of the push button to the nearest blue-covered wire. Now run a white wire from the free end of the buzzer to the free end of the button. This button will ring only the buzzer to which it is connected.

In this manner as many bells and buzzers may be connected in this system as desired with a minimum amount of wire, thus saving the trouble and expense of running separate circuits for each bell and buzzer, as is sometimes done. If wires of all one color covering are used it is extremely difficult to locate the correct wire to tap when adding a bell. The three-color system makes this comparatively easy.

It may be desirable and saving in expense and trouble to ring two bells from one push button; for instance, to summon the singer from a retiring room, and one to notify the pianist; or to notify the operator and pianist to begin the show. This condition is illustrated in Fig. 3.

From the cells run a red-covered wire from the free binding post of one cell to each of the buzzers. Run a blue-covered wire from the other free binding post of the cells to one side of the push button. Run a white-covered wire from the push button to each of the two bells. This button will ring both bells.

In case you should care to ring one bell or buzzer from two different push buttons, connect up wires as in Fig. 4.

First test the bell or buzzer and mount it, also the push buttons, where desired. Run a red-covered wire from the cells to one side of the buzzer. Then run a blue-covered wire from the remaining binding post of the cell to each of the buttons. Now run a white-covered wire from each push-button to the buzzer. Each bell will now ring the buzzer. Another button may be added by simply tapping a blue-covered wire from the nearest wire of the same color and connecting it to one side of the push button. From the other side of the push button run a white-covered wire to the buzzer.

Difficulty is sometimes experienced in getting the bells and buzzers to ring satisfactorily when using long lines of wires. For instance, the bell near the batteries will ring louder than necessary, while the one farther away will be hardly discernible. To remedy this an auxiliary cell should be located near the distant bell or buzzer. In installing this auxiliary cell place it near the bell, connecting one binding post with the bell and the other binding post to the other cells. Be careful to see that you connect the carbon

of the auxiliary to the zinc of the main cells or vice versa, and not the two carbon or zinc binding posts together.

There is always more or less trouble with batteries, and to overcome this the electrical companies have built small transformers especially adapted to this kind of work. They are generally built to give an electromotive force of 6 volts on the secondary, the primary wires being attached directly to the regular lighting wires. These transformers will save a great amount of trouble and attention and are economical where a number of bells are in use.

It is advisable to install a speaking tube between the operator and manager; as the distance between the two is short the cost is not great and the result will be satisfactory. The regular tin tube, with a mouthpiece at the manager's end, and a flexible hose about two feet long with a mouthpiece at the operator's end so that he may use it while sitting at his machine. This will save running back and forth with messages and the frequent communications between the manager and operator which sometimes are better not heard by the audience.

With the addition of a stage with dressing rooms for vaudeville, it will be more profitable to install a small telephone system in place of the buzzer system. An installation of this kind of a system is generally out of the province of the average operator.

In running a moving picture theater with a buzzer system as described in Fig. 2: When the manager is ready for the show to begin he signals the operator. If the operator is ready he buzzes back to the mana-

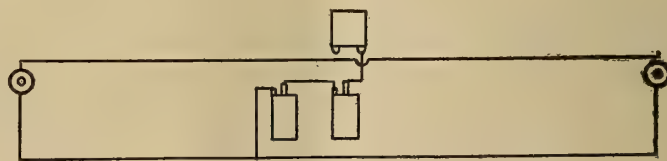


Fig. 4.

ger, who immediately turns out the house lights and the show begins. If a song, illustrated or spot, is to follow the first reel, the operator should signal the pianist and singer so that they may be ready. The second reel should begin at once after the close of the song, the operator having threaded up his machine while running the slides.

If a song follows the second reel the operator should signal the singer and pianist before the reel is finished. If the house lights are to be turned on for this song the manager should also be notified. At the conclusion of the show the operator should signal the manager in time so that he may be ready to switch on the house lights at the close of the intermission slide.

When the operator is ready for the next show he should signal the manager. When the audience has quieted down after removals and the manager thinks it time, he should signal the operator to start the show with the usual announcement slides, switching off the house lights at the same time.

As many signals by the use of one, two or three buzzes between various employees will save many steps and verbal orders, the quiet and orderly succession of song after reel and then pictures again, without waits in a darkened house, will convince the audience that you know how to run your show more than a dozen announcement slides to that effect. This

succession can only be obtained by establishing a signal system between employees.

FILM JUMPING OFF SPROCKETS.

We have an inquiry from Ray, Ariz., as follows: "We are using a model B Edison in our Mission theater here, and no matter how careful we are, we cannot keep the film from jumping off of the sprockets of the intermittent movement every time a patch or torn perforation goes over it. We run the same film through an Exhibition Model Edison in our Teatro Juarez and have no trouble at all with it."

Most probably the trouble lies with the guide roller which holds the film on the intermittent sprocket. On all Edison machines this roller is attached to the film gate.

The spring which presses the roller against the sprocket may not be in correct adjustment. The roller must press sufficiently hard against the film to keep it on the sprocket, and if it does not the spring is at fault.

There are several other reasons for the film jumping off the sprockets. The pulling down of the film by the intermittent sprocket causes small cuts in the under face of the sprocket teeth. The film at times catches on these cuts and jumps off. The sprocket must be examined very closely to see this; although if your machine is new the sprocket should be in good condition.

Also be sure and keep the sprockets clean as small deposits of dried emulsion between the teeth will not leave enough of the tooth to get a good grip on the film. Sprockets may be cleaned by brushing them with a small nail brush or hard bristle tooth brush. More than likely the fault lies with the guide roller.

Cinematograph Trade in Malta

Consul James Oliver Laing, Valetta, Malta, says that badly edited moving picture films produced there have caused ridicule or have not been understood. This poor preparation is less noticeable in the French and Italian films of their own production shown there. German films there are not so well edited as French and Italian films.

When foreign houses secure the rights to American films they sometimes write in explanations and headlines to elucidate the situations in the language of the country where the film is to be shown. These explanations are sometimes ridiculous and at times positively harmful. A good example of the harmful kind was shown in Malta recently. It was a cowboy and Indian scene of intrigue, deception and fighting. The Indians were in the traditional Indian costume and the cowboys wore their costume rather exaggerated for the occasion. The label of the film states that this picture had been taken in the United States and that the actors wore the *American national costume*.

Another similar case is cited. A scene of a hold-up in the "cow country" in which several men were killed, a chase on horseback took place, and a lot of shooting was indulged in, had as a subtitle the statement that this was an event in regular life in America. No American firm labeled its products in this untrue and harmful fashion. American firms disposing of films to foreign firms should take steps to see that the editing is more intelligently done.

Another means of making a film ridiculous is to

send a film edited in one language to a country using another language and leaving the local advertising to the local manager of a small picture show who makes translations of the editing that produce weird results. A foreign firm recently sent a film to Malta entitled "Customs of the Indian Castes." One picture theater had it headlined as "Customs of the Chaste Indians." After seeing the picture, one wondered just what the moral code of the Indians had to do with it. Another theater went further and its announcer gave to the film the title, "The Costumes of the Indian Castes." The "costumes" of the Indians consisted with monotonous uniformity of about four yards of muslin each. Those who saw the picture must have wondered that the company which made the film should have taken the trouble to photograph such a lack of variety.

On another occasion, an Italian film had a headline indicating that a man had entered a girl's home and carried her away by force. By an incorrect translation into English a disgusting expression was thrown on the canvas which caused many women to leave the theater. The pictures themselves were perfectly moral, in fact pointed a moral, and were of a high grade of workmanship.

As it is practically impossible there to know the methods of American firms in sending out their films, the bad results are pointed out with the hope that they can be remedied for the good of American manufacturers.

In general it may be added that films showing the natural wonders of the United States are enjoyed by the people of Malta. Pictures, too, of American street life are enjoyed. A recent picture of the entrance to Brooklyn Bridge was a great success. American humorous pictures do not, as a rule, please so much as Italian and French pictures. The subjects of the latter are better known to the Maltese and the customs of Italy and France better understood. American "horseplay" humor is incomprehensible to them. At a recent exhibit of the Jeffries-Johnson prize fight pictures Johnson is represented as striking with a board various newspaper men and others who had been captured by the crowd around the negro's camp and brought struggling good-naturedly before him. This was perfectly incomprehensible to the Maltese, who inquired politely, but with intense interest, "Why is Signor Johnson striking the white gentlemen with that club?"

It is the custom in Malta to give three films. The first is usually rather long and is a love story or a drama. The second is usually a picture of some natural wonder or descriptive of an industry or a travel picture. The third is a farce. In the latter case, Italian and French pictures are popular. In more cases than not, the picture brings in at some stage a chase in which one after another joins and ridiculous falls and other situations occur.

There is music and each performance is begun with really good music. Usually there are long pieces. A longer time is given to the music at each performance than is usual in the United States. Admission is 4 cents or 6 cents when there is one vaudeville act.

Moving pictures are popular in Malta, where there is very little amusement for the people after working hours. There are half a dozen moving picture shows within 200 yards of Queens Square in Valetta, and a number of theaters in Sliema across the Marsamuscetto Harbor.



A Scene from "Shipwrecked."

A Shipwreck Picture

The illustration on this page shows a view from "Shipwrecked," a powerful tale of deep sea perils written by Sydney Ayres, produced by Francis Boggs and released by Selig September 22.

The cast and story are as follows:

John Kingdon.....	Sydney Ayres
Joe Runyon.....	Wm. T. Sanischi
Pierre Binbeau.....	Albert Garcia
Captain Gregory.....	Frank Richardson
Pedro Lopez.....	Capt. Vas Quez
Annie Jackson.....	Betty Harte
Mrs. Gregory.....	Anna Dodge
Nurse.....	Elaine Davis

Seal Fishermen, survivors of wrecked steamer, etc.

As the story runs, Annie Jackson, who is living with her uncle, Horace Gregory, an old fisherman on Val Dez Island, is injured by an automobile. John Kingdon, who happens by, takes her in his machine to the hospital. There he learns to love her, but his advances are not wanted by her uncle, for his choice for his niece's hand is Joe Runyon.

So when Annie returns to her home, and is told she has to marry Runyon, she refuses.

In the meantime, Kingdon leaves for Honolulu. The vessel is wrecked. Kingdon, cast into the sea, clings half exhausted to a spar.

By a trick of fate, the wreck occurs on the rocks of Val Dez Island, and Annie sees the spar, rows out

and succeeding in dragging it to shore, where Kingdon is recognized.

The young people declare their love for each other, but Runyon plans to get Kingdon out of his way.

The "best laid plans of mice and men gang aft a-glee," and so Kingdon escapes the trap laid for him, and taking Annie with him to the mainland, they get married.

Good Idea for Rainy Films

A funny situation which was not provided for on the program amused the audience in a moving picture and vaudeville house in Spokane, Wash., during a heavy storm and so disconcerted a song and dance artist on the stage that he was scarcely able to go on. In order that there might be plenty of ventilation the attaches had opened a large trap door in the roof of the amusement place. When the rain began to descend in torrents they failed to get the trap closed, and those in the audience near the opening were well sprinkled—all except one man, who promptly met the situation by putting up an umbrella. While others scurried to get out of the wet he sat unmoved. The sight of a man sitting in a theater with an umbrella up was too much for the song and dance artist, and he was compelled to join the audience in a mighty laugh. Not until the hatch was closed and those who had been stampeded by the rain resumed their seats was the entertainer able to proceed.

Talking Pictures and the Drama

By Robert Grau*

IT was my pleasure to be among those in the audience at Keith's Union Square Theater, in New York, one evening in July, 1894, the eventful night when the motion picture was first revealed to American theatergoers. It is true that an inferior device under the name of Eidoloscope had previously made a feeble effort to introduce, also in a Keith theater (in Philadelphia), the effects which were destined ultimately to change the theatrical map, and to create the most lucrative field of endeavor in the history of public entertaining.

The advent of Lumière's cinematograph was announced with much advance advertising, but public interest was not aroused. The theater was only fairly filled on the opening night, but an idea may be had of the success from the fact that the theater which had, up to this time, played to average weekly receipts of about \$3,000, found its "takings" increased within a single month to the unprecedented average of \$7,000 a week, though the cost to the management was probably not over \$100 a week for the machine itself.

Inside of a year the cinematograph was installed in every vaudeville theater in America, and hundreds of new establishments came into being. Thus was inaugurated the vaudeville craze which, as it progressed, brought into being many new devices, such as the Biograph and the Vitagraph. In a few years, no theater was without its machine.

In 1902 the "store" theater came into existence, and of these there were at one time nearly 30,000 in this country. New York city had more than 600 alone. An illustration of the vogue of the motion picture is best shown by the statement that one of the earliest endeavorers in this field, Marcus Loew, started in the Harlem district, about five years ago. Today this man is immensely rich. He has about forty theaters of his own, the majority of which are of the first class, such as the American, Plaza, Majestic, Yorkville, and Lincoln Square theaters, in New York. Hardly a week goes by that Mr. Loew does not add a theater to his list. He has now in the course of erection two magnificent amusement places, involving a cost of nearly a million dollars. About four years ago William Fox, a man yet in his early thirties, opened the first "store" theater in Brooklyn; his success was so great that within a year he had a dozen similar resorts, where moving pictures were the sole attraction. In 1907 this man bought the lease of the Dewey Theater, on East Fourteenth street, paying a rental of \$50,000 a year. He then secured the Gotham Theater, in Harlem, the Star Theater, on Lexington avenue, and the Family Theater, on One Hundred and Twenty-fifth street. He also has several theaters in Brooklyn. Despite the enormous rentals and the low price of admission, Mr. Fox has made a fortune in the short space of four years, and last year amazed his colleagues by leasing the Academy of Music, paying a rental of \$100,000 a

year for a building which cost its owners but three times as much.

Although Messrs. Keith and Proctor have seven theaters of costly construction in Greater New York, but one of these, the Fifth Avenue, is used for the type of vaudeville for which they are supposed to stand; all the rest, including the Union Square Theater, where the cinematograph was first seen, have reverted to the camera man, and Mr. Proctor has a score of theaters in the smaller cities, besides those in which he is affiliated with Mr. Keith.

For several years the various manufacturers of films have been sorely tried to keep up with the demands for new subjects. The public patronage has grown to such an extent that millions of new theatergoers have been created. To hold this patronage and prevent its being absorbed by the regular theaters, has been the aim of all concerned in this vast industry.

Some of the world's greatest players have posed for the film makers, many of whom have stock companies under the direction of famous stage directors and producers.

For several years efforts have been made to create a perfect synchronism between the moving picture and the phonograph, in order that stage presentations of plays and operas could be reproduced.

The spectacle has already been presented of a famous stage idol, appearing in a theater of high prices of admission, while but a stone's throw away a perfect counterfeit presentation both as to voice and action could be seen for five cents.

Three of the greatest factors in the field of motion photography, including Thomas A. Edison, who invented also the phonograph, have announced recently that all of the problems for an absolute synchronism were either solved, or near solution. Mr. Edison has prophesied that the day is near when the working man will present himself in front of a moving picture theater, deposit his dime, and witness a reproduction of scenes from grand opera, such as are presented at the Metropolitan Opera House in New York.

I have already been privileged to hear and see almost an entire act of Donizetti's "Lucia di Lammermoor," including the famous sextette, as sung by Caruso, Sembrich, Plançon and others. Although perfection has not yet been achieved, no great wrench of the imagination is necessary, in order to predict that another year or two at most will witness the attainment of absolute synchronism.

The serious side of this situation lies in the ultimate fate of the player and singer, and by the same token of the manager and producer.

We know that Caruso has earned almost as much money from the preservation of his vocal records as in grand opera. Yet, there are those who have deplored the fact that the penalty is being paid in a slight deterioration in the illustrious Italian's voice.

I yield to no one in my appreciation of the benefits to be derived from the phonograph, and have

*Scientific American.

often wished that it had come into being in time to have preserved the voices of Malibran, Jenny Lind and Adelina Patti, in her prime.

But if even one year less of Caruso is the penalty which music lovers will have to pay in order that future generations may have preserved for them his vocal records, this price is hard to yield to.

It will be of interest to the reader to learn that in Paris such eminent celebrities as Mme. Bernhardt, Jane Hading, Mme. Réjane, and Mounet-Sully have been induced to pose for the moving picture camera. One French firm pays fabulous sums, in order that it may raise the level of its achievements.

The possibilities of a perfect synchronism in effect of the two great Edison devices (for it must be understood that it was Edison who made possible the motion picture of today) are beyond all conception. Through this great advancement, the "Passion Play," as presented at Oberammergau, could be brought to our doors, and that, too, at a not very distant date.

It is already on the cards to present before American audiences scenes from grand opera, as presented at the Grand Opera House, in Paris; Covent Garden, in London, and La Scala, in Milan. Thus grand opera novelties, which would probably not be heard in this country for years, will have presentations within the year of their European *premieres*; also the great Kiralfy spectacles are now being reproduced, in order that the tremendous barrier of transporting to America over 1,000 persons may be overcome.

The film companies are capitalized in the millions, and there is not the slightest indication that any retrograde movement in this field will be permitted.

The great problem which presents itself is the effect that modernism may have on the actual player and singer, but after all, it is the latter element which has made possible the great progress in the moving picture industry, for they are induced to accept the liberal payments offered.

Recently \$50,000 was offered to Caruso for the sole right to take his vocal records, and this sum was merely a bonus for exclusive privileges. Mme. Adelina Patti, when in this country on her last tour, refused an offer of \$100,000 for a similar privilege, and this, too, at a period in her career when she was no longer the Patti of old.

The writer believes that the motion picture theater of the future will be conducted on a far more important basis than that of the present. Already the "store" theater is passing away, and the tendency is to secure regular theaters. In all the larger cities, large and commodious establishments are being erected and millions of dollars of invested capital are available at every turn. The effect on the regular theaters has already been appalling. Two years ago the vast chain of theaters devoted to melodrama found their position untenable, and there are today less than a dozen of this class of amusement temples in operation. All have reverted to what is known as "pop" vaudeville, or else they are lying dormant.

In Philadelphia there are twoscore of handsome theaters, newly built, some costing as high as \$500,000 each, and all created through the really tremendous expansion in the field whereof I write. The attendance is enormous. It is not too much to assert that

100,000 persons attend these theaters daily in the Quaker City. In Boston the situation is quite similar; while in the smaller cities a singular state of affairs has come about. In what are called "one-night stands" the moving picture has solved the problem of the local managers, who have not hesitated to cast the legitimate attraction to oblivion and turned their "opery" houses into "nickelodeons," and "bijou dreams." Heretofore, the local manager would get one or two companies a week for his public's entertainment, and he had a hard time to pay his way. Today, by the simple process of installing a moving picture machine and engaging a few minor acts of vaudeville, he is able to entertain from two to three thousand persons each day, at an average price of admission of ten cents. The expenses are small; the profits are huge. I have in mind a little town near New York, with a population of 30,000. Up to two years ago it was impossible to attract a paying audience with anything. Today the one theater available gives three performances daily! Hardly a week goes by that less than 60 per cent of the population does not enter this theater at least once; while it is an absolute normal condition to find as many as 1,000 persons waiting in the lobbies and on the sidewalks, at 9 p. m., for an exodus of the seated audience, so that they may enter and witness the second show.

The public created by all this procedure is constantly being educated and gradually becomes more exacting in its demands, hence the advent of the "talking" picture, with all the enhancement which it promises to bring, should result in a general uplift, together with much benefit to the masses who must naturally appreciate any effort which will make possible for them to see and hear for ten cents that which has heretofore cost from fifty cents to two dollars.

It remains yet to be seen how nearly science and artifice have served to duplicate the original interpretation in music and drama. Mr. Edison has promised that the counterfeit will be almost perfect.

Films in Indianapolis

John F. Byrnes, of Chicago, is arranging with the Indianapolis Commercial Club to take several films of motion pictures of Indianapolis, including views of streets and pretentious buildings, pictures of prominent men and other features of general interest, the purpose being to make an educative view of Indianapolis to show in picture theaters over the United States. His company, Mr. Byrnes said, shows its pictures to about 11,000,000 people a day. W. N. Selig, president of the company, is devoting his wealth and energy to making the picture theaters educative in effect, and Indianapolis is one of a number of cities where the films are to be made.

Mr. Byrnes said the Soldiers and Sailors' monument was the most picturesque thing he had seen in the heart of any American city. "The monument, with its surroundings," he said, "is nearest a view of an European capital that this country has to offer. It will, of course, be included in the films we make of Indianapolis. We shall also obtain pictures of residence streets, of the larger industries, and hope to photograph Governor Marshall, Mayor Shank and other well-known men."

The making of the films will begin September 11 and the work will require three or four days.

Motographic Progress in Australia

By Charles Lindstrom

AUSTRALIA, far off as it seems to us, already has achieved the reputation of leadership in the picture theater line. Compared with the United States, the antipodal continent is small, and it does not boast any extraordinary number of theaters. But those which it has are big and generous. They number their seats in thousands where we have hundreds. They run their admission prices for the choicer seats up to a shilling, which means a quarter of a dollar here. And they give a long, large show for the money, too.

Of the pioneers and present exponents of Australian picture-dom, J. D. Williams stands out prominently. As managing director of the Greater J. D. Williams Amusement Company, Ltd., with a capital stock of \$1,000,000, he has practically developed the motion picture business of the little continent.

Mr. Williams' first venture in Australia was the Colonial theater, Ltd., on George street in Sydney. Here he inaugurated the continuous show system, with admission prices at 3 d and 6 d—or 6 cents and 12 cents in American money. He promised the public that if this first enterprise was

successful he would build other theaters in Sydney and all over Australia for the exhibition of the best obtainable photoplay, as provided by the foremost manufacturers of the world.

The Colonial Theater, Ltd., was a tremendous success from its opening day, even beyond the anticipation of its promoter. So in fulfillment of his promise, Mr. Williams secured the beautiful new Lyric theater in Sydney.

The Greater J. D. Williams Company, Ltd., now owns and operates the Colonial No. 1, the Lyric and the Colonial No. 2 in Sydney, while in Melbourne the Melba, a very handsome and elaborate picture house, has just been opened. The company will undoubtedly build more theaters before long, for the Australian public is wild about the motion picture, and has crowned it the king of entertainers.

Besides these four theaters the company owns and operates the International Film Exchange, with headquarters in the Colonial Theater building at Sydney, and branches at Brisbane, Perth, Melbourne, Wellington and London. By this means it is enabled to get its Australian service economically



The Lyric, One of the Williams Australian Theaters.



Colonial Theater No. 2, Sydney, Australia.

and give its patrons the very best of service.

All the Williams theaters change programs twice a week. Six reels of film are shown on each program, most of the subjects being by American makers. There being no factional disputes in Australia, American independent and licensed subjects are shown impartially on the same program.

When Mr. Williams announced his policy of 3 d and 6d admissions, other exhibitors in Australian cities predicted the ruin of the picture business in that country. They had been getting up to a shilling (25 cents) or more for indifferent and mediocre shows. Yet the Williams shows, as stated before, have been uniformly and surprisingly successful. The three Sydney theaters alone represent an investment of \$400,000, and employ more than 200 people in various capacities.

Mr. Williams is enthusiastic over the future of motion pictures. "Nothing," he says, "can ever take their place." In addition to the ever popular romantic drama and comedy, he is constantly endeavoring to secure pictures of an educational nature and value, and most of his programs contain at least one such subject.

The Williams theaters are great users of printed programs. The souvenir program of the Lyric theater, given out on its opening day, March 31, 1911, was a really beautiful, red-covered booklet of eight pages, carrying the company's announcement and the program of the show. The Lyric seats 2,000 people and is the largest photoplay house in Australia. The continued program for the three Sydney houses, issued twice a week, is a 16-page booklet carrying enough advertising of local merchants to pay a handsome profit in itself, if the advertising rate is anywhere near right.

Mr. Williams is assisted in the work of entertaining Australia by Leon Phillips, treasurer of the Greater J. D. Williams Company, Ltd.; W. J. Morgan, general manager of International Pictures; C. Post Mason, manager of the Colonial theater and press representative; and E. J. Donnellan, manager of the Lyric theater.

All the houses have lady ushers and attendants and ladies' retiring rooms. They are strictly fireproof and scientifically ventilated. In all of them performances are continuous from 11 a. m. to 11 p. m.

The illustrations show interior views of the Colonial No. 1 and Colonial No. 2, with their usual attendance. Even a casual study of the faces shown in these typical audiences indicates that all classes attend the photoplay in Australia, with the working classes predominant. There, as here, it is the poor man's amusement.

Programs That Look Queer in Print

MOTOGRAHY's office boy and the printer's devil have planned out some specimen programs for both independent and licensed exhibitors. The numbers they have selected would look especially good if their titles were painted out in front of the theater in letters a foot high. If you have any other suggestions for programs that look queer in print, send them in.

Licensed.

THE PROMOTER,
SATAN'S RIVAL.

SUMMER BABIES
ON THE WAR PATH.

THE MODERN DIANAS
SAVED FROM THE SNOW.

THE HERMIT
GIVING THE HIGH SIGN
THROUGH THE WINDOW.

CLEVER BEYOND HIS YEARS—
A QUESTION OF MODESTY.

MY OLD DUTCH
AMONG THE JAPANESE.

THE SECOND HONEYMOON—
TWO FOOLS AND THEIR FOLLIES.

HER CROWNING GLORY,
THE SILENT TONGUE.

HOW ALGY CAPTURED A WILD MAN
ON THE WAR PATH.

THE DIVING GIRL—
JIMMIE TO THE RESCUE.

TWO MEN AND A GIRL—
JEALOUSY.

THE WRONG GLOVE—
PARDON ME.

SIMPLE IKE DECIDES TO MARRY
THE MEDICINE WOMAN.

HOW TO CATCH A BACHELOR—
THAT WINSOME WINNIE SMILE.

THE HOBO COWBOY,
DAD'S GIRL,
MATED BY CHESS—
A FRIENDLY MARRIAGE.

THE SUNDAY HUNTING PARTY,
THE RUNAWAY LEOPARD,
THE GRAY WOLVES.

KIT CARSON'S WOOING
HIS GIRLIE
WHEN THE SUN WENT DOWN.

Independent.

THE VICTORY OF LOVE—
HANDS ACROSS THE CRADLE.

THE BEST POLICY—
THREE MILLION DOLLARS.

BILL BUYS A LOBSTER;
HIS DREAM.

A MARRIAGE IN THE STARS—
CLOUDS AND SUNSHINE.

THE TORN SCARF—
LET NOT MAN PUT ASUNDER.

ROMEO AND JULIET—
FADED ROSES.

COUNT IVAN AND THE WAITRESS—
TEMPTATION.

BILL FOLLOWS THE DOCTOR'S ORDERS—
HOT SPRINGS, ARKANSAS.

HIS ROYAL HIGHNESS,
THE GODFATHER.

ALL ON ACCOUNT OF A COAT—
THE MOTH.

TWEEDLEDUM'S WHITE SUIT,
BEHIND THE TIMES.

AS A BOY DREAMS
CASTLES IN THE AIR.

THE DIAMOND SMUGGLERS;
THE PHONEY RING.

HECTOR'S INHERITANCE—
THE DREAD OF MICROBES.

COLLEEN BAWN,
ALIAS YELLOWSTONE JOE.

Red Wing on the Screen

Red Wing, Minn., will have its scenery, industries, business establishments and people thrown on the screen of moving picture theaters throughout the country. Representatives of a film syndicate are in the city to make preliminary arrangements to have Red Wing photographed in motion pictures.

A Splendid Three-Reel Drama

By H. Kent Webster

VERY unusual from an American standpoint is the three-reel production of "Two Orphans," from Kate Claxton's story, by the Selig Polyscope Company. As will be seen by the accompanying photograph and our front cover, the work is more pretentious than the majority of contemporaneous productions, even considered as a single reel subject; pretentious even for Selig, many of whose works are big.

The three-reel story was produced under Kate Claxton's personal supervision, and directed by Producer Otis Turner. The three reels run altogether to about 3,150 feet, the first and third reels being over length.

The cast of characters is as follows:

CHEVELIER MAURICE DE VAUDREY.....	T. J. Carrigan
COUNT DE LINIERES, Minister of Police.....	Charles Clary
PICARD, Valet to the Chevalier.....	Miles McCarthy
JACQUES FROCHARD, an Outlaw.....	Leighton Stark
PIERRE FROCHARD, the Cripple, His Brother.....	James O'Burrell
MARQUIS DE PREALES.....	Rex Rosselli
DOCTOR.....	Frank Weed
LA FLEUR.....	Will Stowell
ANTOINE.....	Tom I. Comberford
OFFICER OF THE GUARD.....	Louis Fierce
MARIANNE, an Outcast.....	Adrienne Krowell

HENRIETTA } The Two Orphans {	Winnifred Greenwood
LOUISE... }	Kathlyn Williams
LA FROCHARD, the Hag.....	Lillian Leighton
MADAM GIRARD.....	Vera Hamilton
COUNTESS DE LINIERES.....	Myrtle Stedman
ENSEMBLE:—Parisians, Gentlemen and Ladies of the French Nobility, Gendarmes, Soldiers, Peasants Prisoners, Nuns, etc.	

In the first reel Diane Eleanor de Vaudrey secretly marries a man beneath her. A child is born, Louise, the blind girl. Diane's father kills her husband and forces her to marry the Count de Linieres, who remains ignorant of Louise's existence.

Louise is placed in the keeping of a peasant woman who has a child of her own—Henriette.

Eighteen years later the peasant woman dies and the two orphans start for Paris. The day they arrive in Paris the Marquis de Preales notices Henriette and decides to kidnap her.

Henriette rescues Marianne, an outcast, from suicide. Henriette is abducted by the marquis.

Marianne, in order to escape from Jacques Frochard, surrenders to the gendarmes.

Louise, left alone, starts toward the river and is saved from falling into the water by Pierre Frochard,



Scene from the Three-Reel Selig Subject, "Two Orphans."



The Fight Between Pierre and Jacques.

a brother of Jaques. La Frochard, an old woman beggar, lives with her two sons. Louise now falls into their hands.

The marquis has brought Henriette to a garden fete, given in honor of the chevalier. Henriette appeals to the chevalier's honor to save her. In an ensuing fight De Preales is killed. They start out to search for Louise.

As the second reel opens the Count de Linieres, now minister of police, discovers that there are in existence secret archives containing the histories of noble families. The countess tells the chevalier of her early marriage and baby Louise. The count overhears enough to make him suspicious. The chevalier tears out the incriminating page and burns it.

The chevalier, deeply in love with Henriette, arouses the king's displeasure by proposing to the girl. She refuses him and he renews his search for Louise.

Meantime poor Louise, clad only in rags, is forced to sing on the snow covered streets by Frochard. Pierre attempts to aid Louise but is rebuffed by Jaques.

The countess pleads with Henriette not to marry the chevalier. Henriette hears the voice of her blind sister in the street below, and attempts to rush to her, but is arrested. Louise is dragged away by Frochard.

At the beginning of the third reel Henriette is exiled, but Marianne, the outcast, changes places with her.

The chevalier's valet, Picard, has located Louise in the old tumbled down boathouse of the Frochards.

Picard carries the tidings to Henriette, while the chevalier goes to enlist the aid of the count and soldiers.

Henriette arrives at the Frochards and finally finds her sister, but when they attempt to leave Jaques bars the way. Pierre has previously determined to free Louise, and now he engages Jaques in a knife fight. Jaques is beginning to best his weaker brother when the soldiers arrive and batter down the doors and the girls and Pierre are saved.

Frochard and Jaques are arrested. Pierre is rewarded and Louise is restored to her mother, the countess. Henriette places her hands in those of the faithful chevalier, and once more life takes on a golden hue.

Such is the story of "Two Orphans," already known to many of our readers. Artistically and histrionically the film does credit to the story, and is really a marvelous production. Commercially it is, of course, subject to the present demand for multiple-reel subjects. That demand is increasing daily. With the development of the picture show they will be a necessity. Such a story as this one could not be told in less than 3,000 feet of film—nearly an hour of program.

Selig deserves enough success with "Two Orphans" to persuade him to follow it with a series of similar productions. If the effort is not remunerative it will not be the fault of the producer—nor of the public.

Edison and the Motion Picture

By Courtesy of Harper and Brothers*

TO those who have perhaps grown weary of seeing Edison's name in articles of a sensational character, it may sound strange to say that, after all, justice has not been done to his versatile and many-sided nature; and that the mere prosaic facts of his actual achievement outrun the wildest flights of irrelevant journalistic imagination. Edison hates nothing more than to be dubbed a genius or played up as a "wizard"; but this fate has dogged him until he has come at last to resign himself to it with a resentful indignation only to be appreciated when watching him read the latest full-page Sunday "spread" that develops a casual conversation into oracular verbosity, and gives to his shrewd surmise the cast of inspired prophecy.

In other words, Edison's real work has seldom been seriously discussed. Rather has it been taken as a point of departure into a realm of fancy and romance, where as a relief from drudgery he is sometimes quite willing to play the pipe if some one will dance to it. Indeed, the stories woven around his casual suggestions are tame and vapid alongside his own essays in fiction, probably never to be published, but which show what a real inventor can do when he cuts loose to create a new heaven and a new earth, unrestrained by any formal respect for existing conditions of servitude to three dimensions and the standard elements.

The present chapter, essentially technical in its subject-matter, is perhaps as significant as any in this biography because it presents Edison as the Master Impressario of his age, and maybe of any following ages also. His phonographs and his motion pictures have more audiences in a week than all the theaters in America in a year. The "Nickelodeon" is the central fact in modern amusement, and Edison founded it. All that millions know of music and drama he furnishes; and the whole study of the theatrical managers thus reaching the masses is not to ascertain the limitations of the new art, but to discover its boundless possibilities.

None of the exuberant versions of things Edison has not done could endure for a moment with the simple narrative of what he has really done as the world's new Purveyor of Pleasure. And yet it all depends on the toilsome conquest of a subtle and intricate art. The story of the invention of the phonograph has been told. That of the evolution of motion pictures follows.

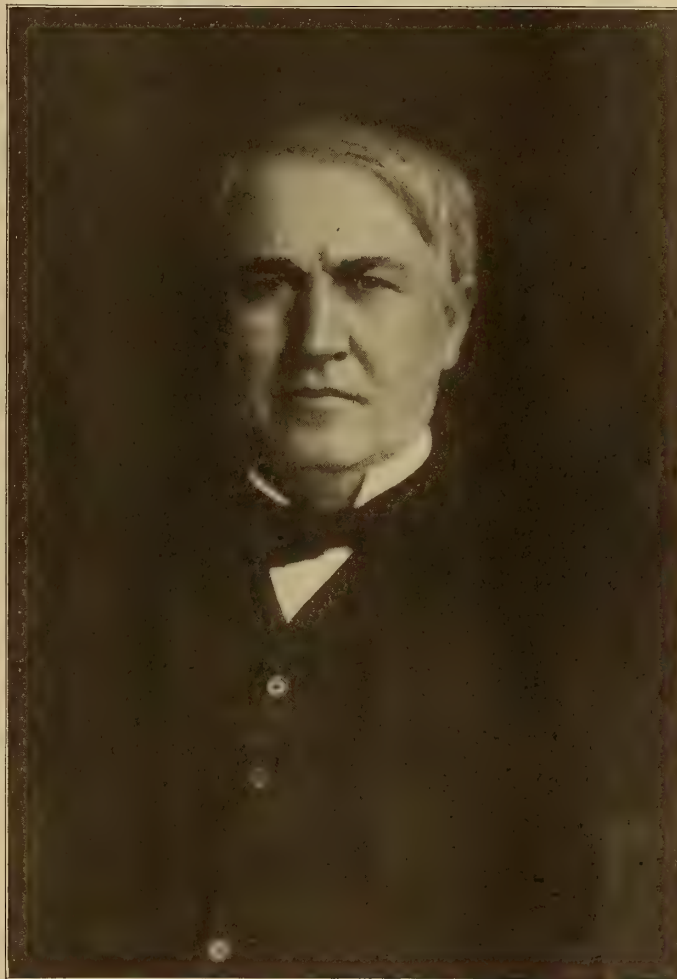
The possibility of making a record of animate movement, and subsequently reproducing it, was predicted long before the actual accomplishment. This, as we have seen, was also the case with the phono-

graph, the telephone, and the electric light. As to the phonograph, the prediction went only so far as the *result*; the apparent intricacy of the problem being so great that the *means* for accomplishing the desired end were seemingly beyond the grasp of the imagination or the mastery of invention.

With the electric light and the telephone the prediction included not only the result to be accomplished, but, in a rough and general way, the mechanism itself; that is to say, long before a single sound was intelligibly transmitted it was recognized that such a thing might be done by causing a diaphragm, and vibrated by original sounds, to communicate its movements to a distant diaphragm by a suitably controlled electric current. In the case of the electric light, the heating of a conductor to incandescence in a highly rarefied atmosphere was suggested as a scheme of illumination long before its actual accomplishment, and in fact before the produc-

tion of a suitable generator for delivering electric current in a satisfactory and economical manner.

It is a curious fact that while the modern art of motion pictures depends essentially on the development of instantaneous photography, the suggestion of the possibility of securing a reproduction of animate motion, as well as, in a general way, of the mechanism for accomplishing the result, was made many years before the instantaneous photograph became possible. While the first motion picture was not actually produced until the summer of 1889, its real birth was almost a century earlier, when Plateau in France con-



A Recent Picture of Thomas Alva Edison.

*Taken from Chapter XXI of "Edison: His Life and Inventions," by Frank Lewis Dyer and Thomas Commerford Martin, by courtesy of Harper and Brother, publishers.

structed an optical toy, to which the impressive name of "Phankistoscope" was applied, for producing an illusion of motion. This toy in turn was the forerunner of the Zoetrope, or so-called "Wheel of Life," which was introduced into this country about the year 1845. These devices were essentially toys, depending for their successful operation (as is the case with motion pictures) upon a physiological phenomenon known as persistence of vision. If, for instance, a bright light is moved rapidly in front of the eye in a dark room, it appears not as an illuminated spark, but as a line of fire; so-called shooting star, or a flash of lightning produces the same effect. This result is purely physiological, and is due to the fact that the retina of the eye may be considered as practically a sensitized plate of relatively slow speed, and an image impressed upon it remains, before being effaced, for a period of from one-tenth to one-seventh of a second, varying according to the idiosyncrasies of the individual and the intensity of the light. When, therefore, it is said that we should only believe things we actually see, we ought to remember that in almost every instance we never see things as they are.

Bearing in mind the fact that when an image is impressed on the human retina it persists for an appreciable period, varying as stated with the individual, and depending also upon the intensity of the illumination, it will be seen that if a number of pictures of photographs are successively presented to the eye they will appear as a single, continuous photograph, provided the periods between them are short enough to prevent one of the photographs from being effaced before its successor is presented. If, for instance, a series of identical portraits were rapidly presented to the eye, a single picture would apparently again take place.

With the Zoetrope and similar toys rough drawings were used for depicting a few broadly outlined successive phases of movement, because in their day instantaneous photography was unknown; and in addition there were certain crudities of construction that seriously interfered with the illumination of the pictures, rendering it necessary to make them practically as silhouettes on a very conspicuous background. Hence it will be obvious that these toys produced merely an *illusion of theoretical motion*.

But with the knowledge of even an illusion of motion, and with the philosophy of persistence of vision fully understood, it would seem that, upon the development of instantaneous photography, the reproduction of *actual motion* by means of pictures would have followed, almost as a necessary consequence. Yet such was not the case, and success was ultimately accomplished by Edison only after persistent experimenting along lines that could not have been predicted, including the construction of apparatus for the purpose, which, if it had not been made, would undoubtedly be considered impossible. In fact, if it were not for Edison's peculiar mentality, that refuses to recognize anything as impossible and indubitably demonstrated to be so, the production of motion pictures would certainly have been delayed for years, if not for all time.

One of the earliest suggestions of the possibility of utilizing photography for exhibiting the illusion of actual movement was made by Ducos, who as early as 1864 obtained a patent in France, in which he said: "My invention consists in substituting rapidly and without confusion to the eye not only of an individual

but when so desired of a whole assemblage, the enlarged images of a great number of pictures when taken instantaneously and successively at very short intervals. . . . The observer will believe that he sees only one image, which changes gradually by reason of the successive changes of form and position of the objects which occur from one picture to the other. Even supposing that there be slight intervals of time during which the same object was not shown, the persistence of the luminous impression upon the eye will fill this gap. There will be as it were a living representation of nature and . . . the same scene will be reproduced upon the screen with the same degree of animation. . . . By means of my apparatus I am enabled especially to reproduce the passing of a procession, a review of military manoeuvres, the movements of a battle, a public fete, a theatrical scene, the evolution or the dances of one of several persons, the changing expression of countenance, or, if one desires, the grimaces of a human face; a marine view, the motion of waves, the passage of clouds in a stormy sky, particularly in a mountainous country, the eruption of a volcano," etc.

Other dreamers, contemporaries of Ducos, made similar suggestions; they recognized the scientific possibility of the problem, but they were irretrievably handicapped by the shortcomings of photography. Even when substantially instantaneous photographs were evolved at a somewhat later date they were limited to the use of wet plates, which have to be prepared by the photographer and used immediately, and were therefore quite out of the question for any practical commercial scheme. Besides this, the use of plates would have been impracticable, because the limitations of their weight and size would have prevented the taking of a large number of pictures at a high rate of speed, even if the sensitized surface had been sufficiently rapid.

Nothing ever came of Ducos' suggestions and those of the early dreamers in this essentially practical and commercial art and their ideas have made no greater impress upon the final result than Jules Verne's *Nautilus* of our boyhood days has developed the modern submarine. From time to time further suggestions were made, some in patents, and others in photographic and scientific publications, all dealing with the fascinating thought of preserving and representing actual scenes and events. The first serious attempts to secure an illusion of motion by photography was made in 1878 by Edward Muybridge as a result of a wager with the late Senator Leland Stanford, the California pioneer and horse-lover, who had asserted, contrary to the usual belief, that a trotting-horse at one point in its gate left the ground entirely. At this time wet plates of very great rapidity were known, and by arranging a series of cameras along the line of a track and causing the horse in trotting past them, by striking wires or strings attached to the shutters, to actuate the cameras at the right instant, a series of very clear instantaneous photographs was obtained. From these negatives, when developed, positive prints were made, which were later mounted on a modified form of Zoetrope and projected upon a screen.

One of these early exhibitions is described in the *Scientific American* of June 5, 1880: "While the separate photographs had shown the successive positions of a trotting or running horse in making a single stride, the Zoögyroscope threw upon the screen ap-

parently the living animal. Nothing was wanting but the clatter of hoofs upon the turf, and an occasional breath of steam from the nostrils, to make the spectator believe that he had before him genuine flesh-and-blood steeds. In the views of hurdle-leaping, the simulation was still more admirable, even to the motion of the tail as the animal gathered for the jump, the raising of his head, all were there. Views of an ox trotting, a wild bull in the charge, greyhounds and deer running and birds flying in mid-air were shown, also athletes in various positions." It must not be assumed from this statement that even as late as the work of Muybridge anything like a true illusion of movement had been obtained, because such was not the case. Muybridge secured only one cycle of movement, because a separate camera had to be used for each photograph; and consequently each cycle was reproduced over and over again. To have made photographs of a trotting horse for one minute at the moderate rate of twelve per second would have required, under the Muybridge scheme, seven hundred and twenty separate cameras, whereas with the modern art only a single camera is used. A further defect with the Muybridge pictures was that since each photograph was secured when the moving object was in the center of the plate, the reproduction showed the object always centrally on the screen with its arms or legs in violent movement, but not making any progress, and with the scenery rushing wildly across the field of view.

In the early eighties the dry plate was first introduced into general use, and from that time onward its rapidity and quality were gradually improved; so much so that after 1882 Prof. E. J. Marey, of the French Academy, who in 1874 had published a well-known treatise on "Animal Movement," was able by the use of dry plates to carry forward the experiment of Muybridge on a greatly refined scale. Marey was, however, handicapped by reason of the fact that glass plates were still used, although he was able with a single camera to obtain twelve photographs on successive plates in the space of one second. Marey, like Muybridge, photographed only one cycle of the movements of a single object, which was subsequently reproduced over and over again, and the camera was in the form of a gun, which could follow the object so that the successive pictures would be always located in the center of the plates.

The review above given, as briefly as possible, comprises substantially the sum of the world's knowledge at the time the problem of recording and reproducing animate movement was first undertaken by Edison. The most that could be said of the condition of the art when Edison entered the field was that it had been recognized that if a series of instantaneous photographs of a moving object could be secured at an enormously high rate—many times per second—they might be passed before the eye either directly or by projection upon a screen, and thereby result in a reproduction of the movements. Two very serious difficulties lay in the way of actual accomplishment, however—first, the production of a sensitive surface in such form and weight as to be capable of being successively brought in position and exposed, at the necessarily high rate; and, second, the production of a camera capable of so taking the pictures. There were numerous other workers in the field, but they added nothing to what had already been proposed. Edison himself knew nothing of Ducos, or that the suggestions

had advanced beyond the single centrally located photographs of Muybridge and Marey. As a matter of public policy, the law presumes that an inventor must be familiar with all that has gone before in the field within which he is working, and if a suggestion is limited to a patent granted in New South Wales, or is described in a single publication in Brazil, an inventor in America, engaged in the same field of thought, is by legal fiction presumed to have knowledge not only of the existence of that patent or publication, but of its contents. We say this not in the way of an apology for the extent of Edison's contribution to the motion-picture art, because there can be no question that he was as much the creator of that art as he was of the phonographic art; but to show that in a practical sense the suggestion of the art itself was original with him. He himself says: "In the year 1887 the idea occurred to me that it was possible to devise an instrument which should do for the eye what the phonograph does for the ear, and that by a combination of the two, all motion and sound could be recorded and reproduced simultaneously. This idea, the germ of which came from the little top called the Zoetrope and the work of Muybridge, Marey, and others, has now been accomplished, so that every change of facial expression can be recorded and reproduced life-size. The kinoscope is only a small model illustrating the present stage of the progress, but with each succeeding month new possibilities are brought into view. I believe that in coming years, by my own work and that of Dickson, Muybridge, Marey and others who will doubtless enter the field, grand opera can be given at the Metropolitan Opera House at New York without any material change from the original, and with artists and musicians long since dead."

In the earliest experiments attempts were made to secure the photographs, reduced microscopically, arranged spirally on a cylinder about the size of a phonograph record, and coated with a highly sensitized surface, the cylinder being given an intermittent movement, so as to be at rest during each exposure. Reproductions were obtained in the same way, positive prints being observed through a magnifying glass. Various forms of apparatus following this general type were made, but they were all open to the serious objection that the very rapid emulsions employed were relatively coarse-grained and prevented the securing of sharp pictures of microscopic size. On the other hand, the enlarging of the apparatus to permit larger pictures to be obtained would present too much weight to be stopped and started with the requisite rapidity. In these early experiments, however, it was recognized that, to secure proper results, a single camera should be used, so that the objects might move across its field just as they move across the field of the human eye; and the important fact was also observed that the rate at which persistence of vision took place represented the minimum speed at which the pictures should be obtained. If, for instance, five pictures per second were taken (half of the time being occupied in exposure and the other half in moving the exposed portion of the film out of the field of the lens and bringing a new portion into its place), and the same ratio is observed in exhibiting the pictures, the interval of time between successive pictures would be one-tenth of a second; and for a normal eye such an exhibition would present a substantially continuous photograph. If the angular movement of the object

across the field is very slow, as, for instance, a distant vessel, the successive positions of the object are so nearly coincident that when reproduced before the eye an impression of smooth, continuous movement is secured. If, however, the object is moving rapidly across the field of view, one picture will be separated from its successor to a marked extent, and the resulting impression will be jerky and unnatural. Recognizing this fact, Edison always sought for a very high speed, so as to give smooth and natural reproductions, and even with his experimental apparatus obtained upward of forty-eight pictures per second, whereas, in practice, at the present time, the accepted rate varies between twenty and thirty per second. In the efforts of the present day to economize space by using a minimum length of film, pictures are frequently taken at too slow a rate, and the reproductions are therefore often objectionable, by reason of more or less jerkiness.

During the experimental period and up to the early part of 1889, the kodak film was being slowly developed by the Eastman Kodak Company. Edison perceived in this product the solution of the problem on which he had been working because the film presented a very light body of tough material on which relatively large photographs could be taken at rapid intervals. The surface, however, was not at first sufficiently sensitive to admit of sharply defined pictures being secured at the necessarily high rates. It seemed apparent, therefore, that in order to obtain the desired speed there would have to be sacrificed that fineness of emulsion necessary for the securing of sharp pictures. But as was subsequently seen, this sacrifice was in time rendered unnecessary. Much credit is due the Eastman experts—stimulated and encouraged by Edison, but independently of him—for the production at last of a highly sensitized, fine-grained emulsion presenting the highly sensitized surface that Edison sought.

Having at last obtained apparently the proper material upon which to secure the photographs, the problem then remained to devise an apparatus by means of which from twenty to forty pictures per second could be taken; the film being stationary during the exposure and, upon the closing of the shutter, being moved to present a fresh surface. In connection with this problem it is interesting to note that this question of high speed was apparently regarded by all Edison's predecessors as the crucial point. Ducos, for example, expended a great deal of useless ingenuity in devising a camera by means of which a tape-line film could receive the photographs while being in continuous movement, necessitating the use of a series of moving lenses. Another experimenter, Dumont, made use of a single large plate and a great number of lenses which were successively exposed. Muybridge, as we have seen, used a series of cameras, one for each plate. Marey was limited to a very few photographs, because the entire surface had to be stopped and started in connection with each exposure.

After the accomplishment of the fact, it would seem to be the obvious thing to use a single lens and move the sensitized film with respect to it, intermittently bringing the surface to rest, then exposing it, then cutting off the light and moving the surface to a fresh position; but who, other than Edison, would assume that such a device could be made to repeat these movements over and over again at the rate of twenty to forty per second? Users of kodaks and

other forms of film cameras will appreciate perhaps better than others the difficulties of the problem, because in their work, after an exposure, they have to advance the film forward painfully to the extent of the next picture before another exposure can take place, these operations permitting of speeds of but a few pictures per minute at best. Edison's solution of the problem involved the production of a kodak in which from twenty to forty pictures should be taken *in each second*, and with such fineness of adjustment that each should exactly coincide with its predecessors even when subjected to the test of enlargement by projection. This, however, was finally accomplished, and in the summer of 1889 the first modern motion-picture camera was made. More than this, the mechanism for operating the film was so constructed that the movement of the film took place in one-tenth of the time required for the exposure, giving the film an opportunity to come to rest prior to the opening of the shutter. From that day to this the Edison camera has been the accepted standard for securing pictures of objects in motion, and such changes as have been made in it have been purely in the nature of detail mechanical refinements.

The earliest form of exhibiting apparatus, known as the Kinetoscope, was a machine in which a positive print from the negative obtained in the camera was exhibited directly to the eye through a peep-hole; but in 1895 the films were applied to modified forms of magic lanterns, by which the images are projected upon a screen. Since that date the industry has developed very rapidly, and at the present time all of the principal American manufacturers of motion pictures are paying a royalty to Edison under his basic patents.

From the early days of pictures representing simple movement, such as a man sneezing or a skirt-dance, there has been a gradual evolution, until now the pictures represent not only actual events in all their palpitating instantaneity, but highly developed dramas and scenarios enacted in large, well-equipped glass studios, and the result of infinite pains and expense of production. These pictures are exhibited in upward of eight thousand places of amusement in the United States, and are witnessed by millions of people each year. They constitute a cheap, clean form of amusement for many persons who cannot spare the money to go to the ordinary theaters, or they may be exhibited in towns that are too small to support a theater. More than this, they offer to the poor man an effective substitute for the saloon. Probably no invention ever made has afforded more pleasure and entertainment than the motion picture.

Aside from the development of the motion picture as a spectacle, there has gone on an evolution in its use for educational purposes of wide range, which must not be overlooked. In fact, this form of utilization has been carried further in Europe than in this country as a means of demonstration in the arts and sciences. One may study animal life, watch a surgical operation, follow the movement of machinery, take lessons in facial expression or in calisthenics. It seems a pity that in motion pictures should at last have been found the only competition that the ancient marionettes cannot withstand. But aside from the disappearance of those entertaining puppets, all else is gain in the creation of this new art.

The work at the Edison laboratory in the development of the motion picture was as usual intense and

concentrated, and, as might be expected, many of the early experiments were quite primitive in their character until command had been secured of relatively perfect apparatus. The subjects registered jerkily by the films were crude and amusing, such as of Fred Ott's sneeze, Carmencita dancing, Italians and their performing bears, fencing, trapeze stunts, horsemanship, blacksmithing—just simple movements without any attempt to portray the silent drama. One curious incident of this early study occurred when "Jim" Corbett was asked to box a few rounds in front of the camera, with a "dark un" to be selected locally. This was agreed to, and a celebrated bruiser was brought over from Newark. When this "sparring partner" came to face Corbett in the imitation ring he was so paralyzed with terror he could hardly move. It was just after Corbett had won one of his big battles as a prize-fighter, and the dismay of his opponent was excusable. The "boys" at the laboratory still laugh comically when they tell about it.

The first motion-picture studio was dubbed by the staff the "Black Maria." It was an unpretentious oblong wooden structure erected in the laboratory yard, and had a movable roof in the central part. This roof could be raised or lowered at will. The building was covered with black roofing paper, and was also painted black inside. There was no scenery to render gay this lugubrious environment, but the black interior served as the common background for the performers, throwing all their actions into high relief. The whole structure was set on a pivot so that it could be swung around with the sun; and the movable roof was opened so that the accentuating sunlight could stream in upon the actor whose gesticulations were being caught by the camera. These beginnings and crudities are very remote from the elaborate and expensive paraphernalia and machinery with which the art is furnished today.

At the present time the studios in which motion pictures are taken are expensive and pretentious affairs. An immense building of glass, with all the properties and stage-settings of a regular theater, is required. The Bronx Park Studio of the Edison company cost at least one hundred thousand dollars, while the well-known house of Pathé Frères in France—one of Edison's licensees—makes use of no fewer than seven of these glass theaters. All of the larger producers of pictures in this country and abroad employ regular stock companies of actors, men and women selected especially for their skill in pantomime, although, as most observers have perhaps suspected, in the actual taking of the pictures the performers are required to carry on an animated and prepared dialogue with the same spirit and animation as on the regular stage. Before setting out on the preparation of a picture, the book is first written—known in the business as a scenario—giving a complete statement as to the scenery, drops and background, and the sequence of events, divided into scenes as in an ordinary play. These are placed in the hands of a "producer," corresponding to a stage-director, generally an actor or theatrical man of experience, with a highly developed dramatic instinct. The various actors are selected, parts are assigned, and the scene-painters are set to work on the production of the desired scenery. Before the photographing of a scene, a long series of rehearsals takes place, the incidents being gone over and over again until the actors are "letter perfect." So persistent are the producers in the mat-

ter of rehearsals and the refining and elaboration of details, that frequently a picture that may be actually photographed and reproduced in fifteen minutes, may require two or three weeks for its production. After the rehearsal of a scene has advanced sufficiently to suit the critical requirements of the producer, the camera man is in requisition, and he is consulted as to lighting so as to produce the required photographic effect. Preferably, of course, sunlight is used whenever possible, hence the glass studios; but on dark days, and when night-work is necessary, artificial light of enormous candle-power is used, either mercury arcs or ordinary arc lights of great size and number.

Under all conditions the light is properly screened and diffused to suit the critical eye of the camera man. All being in readiness, the actual picture is taken, the actors going through their rehearsed parts, the producer standing out of the range of the camera, and with a megaphone to his lips yelling out his instructions, imprecations and approval, and the camera man grinding at the crank of the camera and securing the pictures at the rate of twenty or more per second, making a faithful and permanent record of every movement and every change of facial expression. At the end of the scene the negative is developed in the ordinary way, and is then ready for use in the printing of the positives for sale. When a further scene in the play takes place in the same setting, and without regard to its position in the plot, it is taken up, rehearsed, and photographed in the same way, and afterward all the scenes are cemented together in the proper sequence, and form the complete negative. Frequently, therefore, in the production of a motion-picture play, the first and the last scene may be taken successively, the only thing necessary being, of course, that after all is done the various scenes should be arranged in their proper order. The frames, having served their purpose, now go back to the scene-painter for further use. All pictures are not taken in studios, because when light and weather permit and proper surroundings can be secured outside, scenes can best be obtained with natural scenery—city streets, woods and fields. The great drawback to the taking of pictures out-of-doors, however, is the inevitable crowd, attracted by the novelty of the proceedings, which makes the camera man's life a torment by getting into the field of his instrument. The crowds are patient, however, and in one Edison picture involving the blowing up of a bridge by the villain of the piece and the substitution of a pontoon bridge by a company of engineers just in time to allow the heroine to pass over in her automobile, more than a thousand people stood around for almost an entire day waiting for the tedious rehearsals to end and the actual performance to begin. Frequently large bodies of men are used in pictures, such as troops of soldiers, and it is an open secret that for weeks during the Boer War regularly equipped British and Boer armies confronted each other on the peaceful hills of Orange, New Jersey, ready to enact before the camera the stirring events told by the cable from the seat of hostilities. These conflicts were essentially harmless, except in one case during the battle of Spion Kopje, when "General Cronje," in his efforts to fire a wooden cannon, inadvertently dropped his fuse into a large glass bottle containing gunpowder. The effect was certainly most dramatic, and created great enthusiasm among the many audiences which viewed the completed production; but the unfortunate general, who

is still an employee, was taken to the hospital, and even now, twelve years afterward, he says with a grin that whenever he has a moment of leisure he takes the time to pick a few pieces of glass from his person.

Edison's great contribution to the regular stage was the incandescent electric lamp, which enabled the production of scenic effects never before even dreamed of, but which we accept now with so much complacency. Yet with the motion picture, effects are secured that could not be reproduced to the slightest extent on the real stage. The villain, overcome by a remorseful conscience, sees on the wall of the room the very crime which he committed, with himself as the principal actor; one of the easy effects of double exposure. The substantial and oftentimes corpulent ghost or spirit of the real stage has been succeeded by an intangible wraith, as transparent and unsubstantial as may be demanded in the best book of fairy tales—more double exposure. A man emerges from the water with a splash, ascends feet foremost ten yards or more, makes a graceful curve and lands on a spring-board, runs down it to the bank, and his clothes fly gently up from the ground and enclose his person—all unthinkable in real life, but readily possible by running the motion picture film backward. The fairy prince commands the princess to appear, consigns the bad brothers to instant annihilation, turns the witch into a cat, confers life on inanimate things; and many more startling and apparently incomprehensible effects are carried out with actual reality, by stop-work photography. In one case, when the command for the heroine to come forth is given the camera is stopped, the young woman walks to the desired spot, and the camera is again started; the effect to the eye—not knowing of this little by-play—is as if she had instantly appeared from space. The other effects are perhaps obvious, and the field and opportunities are absolutely unlimited. Other curious effects are secured by taking the pictures at a different speed from that at which they are exhibited. If, for example, a scene occupying thirty seconds is reproduced in ten seconds, the movements will be three times as fast, and vice versa. Many scenes familiar to the reader showing automobiles tearing along the road and rounding corners at an apparently reckless speed, are really pictures of slow and dignified movements reproduced at a high speed.

Brief reference has been made to motion pictures of educational subjects, and in this field there are very great opportunities for development. The study of geography, scenes and incidents in foreign countries, showing the lives and customs and surroundings of other peoples, is obviously more entertaining to the child when actively depicted on the screen than when merely described in words. The lives of great men, the enacting of important historical events, the reproduction of great works of literature, if visually presented to the child must necessarily impress his mind with greater force than if shown by mere words. We predict that the time is not far distant when in many of our public schools two or three hours a week will be devoted to this rational and effective form of education.

By applying microphotography to motion pictures an additional field is opened up, one phase of which may be the study of germ life and bacteria, so that our future medical students may become as familiar with the habits and customs of the *Anthrax bacillus*, for example, as of the domestic cat.

From whatever point of view the subject is approached, the fact remains that in the motion picture, perhaps more than with any other invention, Edison has created an art that must always make a special appeal to the minds and emotions of men, and although so far it has not advanced much beyond the field of amusement, it contains enormous possibilities for serious development in the future. Let us not think too lightly of the humble five-cent theater, with its gaping crowd following with breathless interest the vicissitudes of the beautiful heroine. Before us lies an undeveloped land of opportunity which is destined to play an important part in the growth and welfare of the human race.

Photo Album to Be Supplanted

Moving picture films will replace the family album and old-fashioned portraits in the homes of the well to do in the near future, according to Edward McConahey of Spokane, pioneer of the animated photograph art in the Pacific Northwest.

"These domesticated moving pictures," he added, "will be made with all the care now devoted to gallery photographs and will include every member of the family, from the grandfather to the newest comer into the home.

"Think of the pleasure it would give many of us if we could see our forbears, not with the 'please look pleasant' caricature of a smile upon their faces, but as they appeared in all their naturalness a half century ago."

Mr. McConahey, who has devoted much time to the subject since 1896, said when asked how the idea came to him:

"One day while showing views of the late King Edward and Queen Alexandra, picturing them walking together in their garden at Sandringham, I thought: 'Why not have such reproductions of people less highly placed; why not have them for the people? The idea has been with me constantly since then, though I am not aware of having spoken of it to any one before.

"I feel confident that within a few years the moving picture portrait gallery will be installed in every family that can afford it. I think, too, that in the near future, when a cornerstone is laid for a public building, a film of the entire proceedings will be placed in the hollow, so that when the building is removed succeeding generations may know what the men and women looked like who took part in the ceremonial. This would be of direct historic interest to every community.

"I made a film of the Jeffries-Fitzsimmons fight. At the close of the fray Jeffries responded to repeated calls for a speech and talked for a few moments. When I showed this picture the first time a deaf man in the audience, seeing the prize fighter's lips and hands moving, queried in a stage whisper of his neighbor: 'What's he saying?'"

Mr. McConahey's latest pictures show the moving of 1,000,000 tons of rock from the face of a high cliff overlooking the Snake river, south of Spokane, where two shots with 40,000 pounds of blasting powder did in a few minutes what 500 men could not accomplish in a year. The film shows the various stages of the explosion, which is declared to set a new record in railroad history.

Putting Films to Advertising Use

By **Watterson R. Rothacker***

General Manager, Industrial Moving Picture Company, Chicago.

IT IS an established and acknowledged fact that advertising apparently without advertising is decidedly more effective than a direct commercial announcement in actuating a desire. In arranging a moving picture play of advertising intent this point is uppermost in the mind of the producer and should govern his direction. The aim is to put on film a story which will hold the interest of the audience and entertain the onlooker while graciously delivering an advertising message.

When writing ordinary advertising copy the object of the writer is to say something, or use an illustration, which will arrest the attention, then tell his story in a manner which will hold interest, and say things in the advertisement which will arouse the buying instinct and cause the name or the trademark of the advertiser to be remembered.

Have you noticed among the mass of copy which graces the pages of newspapers, magazines and periodicals in general how much stress is laid on the story which surrounds the making of an advertised article? Isn't it a fact that more than a few advertised things retain a niche in public memory because of a reference to the manner in which they are prepared for their market?

If a certain manufacturer of automobile tires took the trouble to tell you all about the country from which the crude rubber comes to him, the manner in which it is taken from the trees, the method by which it is prepared, etc., wouldn't you favorably remember his name and retain a regard for his product?

If you were to be taken to the grain field to see the harvest, and your eyes followed the crop of wheat or corn to a magnificent modern factory where the best was selected and amid surroundings of absolute cleanliness made into breakfast food or bread—when your mouth watered for breakfast food or bread, wouldn't your mind suggest the name of that brand which was identified with that which you saw?

If you were taken through an automobile factory and impressed with the care with which the machines are made and assembled, and the rigid and trying tests which they have to undergo before they are submitted for sale, wouldn't you long remember the name of that particular car?

If you saw a man striving away at a resisting beard with an old-fashioned razor and then saw the same man happy in the possession of a certain make of safety razor, wouldn't the comparison influence you the next time you were in the market for a razor?

If an enthusiastic community patriot or land boomer told you of the opportunities of the place he represented and accompanied his talk with something which disclosed the actual scenes of the discussion and brought to your eyes the industrial and agricultural activities of the place, wouldn't your action in the matter be urged more effectively than if you were dependent for your information on a prospectus or mere word description?

If an exotic vista of tobacco culture was revealed, you would see the workers in the field, you would see the cutting, then the curing, then the shipping of the tobacco to the place where it is made into enticing rolls which invite the match and attract the smoker—to whom they are introduced by a thousand and one branded names. If this scene identifies a certain brand and makes it known to you that this is the manner in which the manufacturer of that brand insures his quality, wouldn't your desire for that particular brand of cigar be aroused, and wouldn't you seek the shop that sold it, and intuitively avoid the unscrupulous dealer who tries to palm off a "just-as-good" La Flor de Manura?

The answers to all these questions, and to hundreds in the same vein applying to diversified forms of business, are Yes!—and it is needless for me to state that all this can be done with moving pictures.

If sales can be influenced and publicity secured by a word-description of a manufacturing process, or agricultural and other industrial methods, that influence can be augmented, and the publicity scope broadened, by the more comprehensive and convincing illustration of moving pictures. This employment of moving pictures strengthens the advertiser's proposition with the public, for it is a frank declaration and sufficient evidence that his proposition will stand for pictorial proof and is presented on its merits.

The fact that moving pictures are photographically accurate inspires confidence. Their novelty is attractive and the advertiser who takes advantage of the opportunities they offer is signalized at once as progressive.

The advertiser, judiciously and profitably to utilize moving pictures as an advertising means, must not only insist that his subject be produced by an expert who will not sacrifice his selling points for a dramatic effect, but he must also confer as to the circulation of the films with one who knows the pitfalls which are put in the field by the moving picture trade for political reasons.

Industrial Moving Pictures*

In talking this over with a couple of motion picture manufacturers the other day, one of them said:

"Sooner or later this popular picture craze is sure to strike bottom. Heart throbs and comics are already showing signs of paresis. You see, to keep the theaters supplied, so many films must be ground out every week—ground out like sausage, at so much per foot."

"That's right," agreed the other manufacturer. "But from the ashes of the slap-stick and no-mother-to-guide-her films will rise the really useful, educational and popular, too, motion picture. I mean industrial and commercial pictures—those which interest and educate, and educate while they interest, and

*From *Printers Ink*.

*By Edwin L. Barker, of the service Bureau, International Harvester Company of America, in *The Novelty News*.

which directly or indirectly, or both, serve as advertising.

"I would not be surprised," continued the manufacturer, "to see salesmen use moving pictures to show the workings of machines that are too large to be carried about. Instead of displaying photographs, as is now the custom, the salesman will enter your office, open his sample case, in which he will carry a small, compact motion picture machine, attach a wire to an electric light, hang a screen on the wall, just as you would a calendar, and there, without an effort, you will be able to see the machine, or operation, or whatever it may be, in full action. It will be all so easy and simple."

"Frank," laughed the first manufacturer, "I told you last week to cut out that hop mixture."

"That's right, laugh. But remember, he laughs best who only smiles."

As I understand it, novelty advertising includes about every form of publicity save the straight newspaper and magazine ad. If this be correct, then motion pictures, when employed to promote the interests of industrial and commercial concerns, come under the head of novelty advertising.

Today motion pictures are very common. Too common for profit's sake, if some of the less prosperous picture theater managers are to be believed. But with all their commonness, motion pictures are ever a novelty. If they did not preserve their novelty, millions of people would not continue to pay to see them.

The psychology of the motion picture would make a good story. But that is not what I started to write about, and so the subject will be dismissed with this thought: The popularity of the motion picture is credited largely to action. Action helps to make a play and motion pictures are all action. It is an old saying, but a true one, that "actions speak louder than words." And it might be added that whereas words frequently put people to sleep, action keeps them awake.

Thus motion pictures will continue to interest so long as new subjects, with plenty of action, are available.

Agriculture, the industries, the professions, commercial activities—all these are filled to running over with motion picture possibilities. And there are good stories in them, too—real heart stories and humorous reliefs. Very few of us know very much concerning the other fellow's work, or the process of manufacture of the thousand and one things which enter into our daily existence. To see a picture that gives an idea of this work, or the processes of manufacture or growth of a common commodity, teaches while it interests. For this reason the motion picture is slowly finding a place in the schoolroom. But that is another story.

More than a year ago the International Harvester Company of America conceived the idea of using motion pictures as an advertising media at state fairs. Soon it was discovered that the interest in agriculture and the development of agricultural machines was so great that motion pictures could be used to educational advantage.

M. R. D. Owings, advertising manager of the International Harvester Company of America, who has

given the subject a great deal of attention, and who has worked hard to perfect the I. H. C. picture plan, said this the other day:

"I suppose most things are evolutionary. When we started our 'Romance of the Reaper' lecture-entertainment our main thought was attractive advertising. It was not long, however, before we were convinced that we had a story of absorbing interest—a story with which few are familiar. Not many realize the part the reaper has played in modern progress. When you consider that up to eighty years ago the world practically stood still waiting to be fed, you will understand something of the story we have to tell. Modern farm machines and methods contrasted with the primitive agricultural ways, still in vogue in many foreign lands, furnish a great theme for pictures.

"So we have carefully cut out all direct advertising, and are emphasizing the interesting points of the story. While we still show some of the processes relative to the manufacture of modern machines, yet, you can see, that all this has its place in the story, and helps to give it a more or less universal appeal. 'The Romance of the Reaper,' as it is now presented, is a big illustrated educational entertainment, with an undercurrent of the best sort of publicity."

This motion picture entertainment was first presented at the state fair at Des Moines, Iowa, last August. Since that initial presentation "The Romance of the Reaper" has been given nearly 500 times. It has stood the test before audiences at fairs, chautauquas, conventions, colleges, high schools and farmers' institutes.

George Frederic Wheeler, the first lecturer to be employed by the International Harvester Company of America, during the past year has traveled north, south, east and west. He has covered a large portion of the United States, and made one trip into Canada. It is not uncommon for farmers to drive ten or twelve miles to hear this lecture, and in the south, where general agriculture is just beginning to be treated seriously, farmers frequently drive from twenty to forty miles. At the fairs a black tent is used. Usually this is pitched conveniently near the I. H. C. exhibit, where visitors are given tickets of admission to the tent, and also a souvenir of value.

That the entertainment is a success, and that there is a demand for it, it is necessary only to state that two additional outfits have been provided, and that all three are booked solidly until next November. It is the opinion of the International Harvester Company of America that the money put into "The Romance of the Reaper" is money well spent.

Since it is generally recognized that the best kind of advertising is the educational kind, the lecture or entertainment, made pleasant by colored slides and motion pictures, should figure among the best.

It is easy to impress the mind through the eye, and, furthermore, the things we see have a habit of staying with us more clearly than the things we hear. Perhaps this is because we do not hear as well as we see.

My pen seems to trail off into all sorts of speculative fields today. But if I have succeeded in making it clear that motion pictures, be they used for direct or indirect advertising are worth several times their cost, then I have driven home the point of one story, at least. And that is not a bad day's work.

Old Film Actor Deceased

Verner Clarges, an actor of the old school, died August 12 at his home, 196th street and Decatur avenue, New York City. He had been in poor health for a number of weeks. In recent years Mr. Clarges had been making his living by acting for the Biograph Company in moving picture plays. Mr. Clarges was an Englishman, and was born in Bath about sixty-three years ago.

It was as a lyceum entertainer that he first came to America from England in 1883. He had quite a reputation as a platform reader, and for a while after his arrival he followed that calling. Then he drifted into acting, and one of the first engagements he had was with Barry & Fay.

Up to a few years ago, he was undoubtedly the best actor of his peculiar type on the American stage, and in an unctuous old man character he could not be surpassed in the opinion of the profession. He played such characters one season in Boston as a member of John Craig's stock company, then playing at the Bijou Theater.

At various times Mr. Clarges was in the support of many stage notables. He played several seasons in Joseph Jefferson's company and was considered one of the old star's mainstays, and was also with companies headed by E. S. Willard, Chauncey Olcott, Rose Coghlan, Clara Morris, Robert Mantell, Mrs. Potter, Kyrle Bellew and others. For a while he was a member of the Proctor stock company in New York. His work in some roles has been likened to that of William Hawtreys.

Mr. Clarges, who was a frank, outspoken man, usually expressed his opinions in no uncertain terms. While he was an Englishman, he used to frequently say he had no patience with Britons who found fault with the United States. He would class them as snobs and fools. Up in The Bronx in New York Mr. Clarges and his wife had a little flower garden near their modest cottage, and it was his delight to bring to any theater where he might be rehearsing or playing a bunch of flowers almost daily, which he would present to some woman member of the company.

Motion Picture League for Children

H. H. Claibourne of the office of the clerk of the district court and Chief Probation Officer Bernstein of Omaha, are preparing plans for the formation of an intracity moving picture league for the children.

The scheme will be largely identified with the open school proposition, if the school should be opened for wider use, as well as with the various boys' clubs throughout the city.

To start with moving picture exhibitions will be given in schools and churches and homes. The parent organization will buy the first moving picture outfit and will then encourage the idea of neighborhood clubs, which may want to buy machines.

Under the plan proposed, one or two suitable reels of films would be rented from the film agencies for a period of two weeks, for instance. During those two weeks, ten or fifteen gatherings could be entertained with the same films, the cost being apportioned to the various clubs.

The films will be strictly of a high grade, educational, as well as entertaining.

The promoters believe that the halls of schools not provided with suitable assembly rooms would suffice for these entertainments. Principal Whitmore of the Lake school looks with favor on the general proposition.

Outlining his plan, Mr. Claibourne said: "Myself and several more from the southwest part of the city are working on a plan to install a moving picture show in the school house. We hope the movement will develop generally throughout the city until every public school building can furnish entertainments for the pupils and families of an evening. By this the children would not have to go to the business districts of the city for picture shows, and there come in contact with people not approved by members of this club."

"The project would be a financial investment when we stop to figure the amount of money spent each week to see moving pictures and I believe the expense of securing a machine, films and other necessities will not total to near the amount spent each week by our families."

Theater Chain Owner Takes Pictures

Frank Thielen has made moving pictures of Aurora, Ill. It will be used all over the country and shown in numerous theaters. It will be one of the best advertisements Aurora could have. The picture is made in several sections and the aim was to include everything of interest in the city.

The first films were made when the Labor Day crowds were on the streets and includes scenes of the big parade. Wherever and whenever the opportunity offers for a good picture the machine men were there. It is expected that several thousand feet of film were used Monday alone.

It is Mr. Thielen's intention to follow up the Labor Day pictures with others showing the different industries of the city in operation. Operators will visit several factories and take pictures of the operatives at work and the machinery in motion. When all the pictures have been taken they will be assembled on one reel and the result will be a motion picture ready for exhibition that will depict Aurora and her industries to the very best advantage.

This is Mr. Thielen's own idea and he will doubtless meet with hearty co-operation in every quarter when the benefits of such a booster scheme are considered.

Age Limit in Bellingham, Washington

After a rather protracted wrangle over the age limit specification in a moving picture ordinance, the council of Bellingham, Wash., deferred action on the measure for one week. The ordinance introduced at the request of City Electrician Clews and Fire Chief Marsh, states that no person under the age of 21 years would be permitted to operate a moving picture machine. Councilman Sam Mullin declared that he would not support the ordinance with that age limit imposed and suggested that 18 years be substituted for 21 years.

Councilman Sells thought that the whole ordinance read very much like an insurance policy, and interposed the suggestion that if 18 years was a proper age limit, 15 was also.

Awaiting further information on the subject, the ordinance was laid over.

Of Interest to the Trade

Decorative Fronts Attract Customers

That moving picture exhibitors are waking up to the fact that theaters must be attractive to get the best steady patronage is evidenced by the many of them that have adopted the decorative fronts made by the Decorators' Supply Company, Archer avenue and Leo street, Chicago.

The Decorators Company is able to get up pencil sketches from the dimensions sent in by a theater owner and these ideas can always be made to fit the price a theater owner is able to pay.

A beautiful example of inexpensive work is shown in the accompanying illustration of the Garfield theater, one of Chicago's many five cent theaters.

It would pay any theater man interested in im-



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BY THE DECORATORS SUPPLY CO.

The Chicago Garfield Theater. Front by the Decorators Supply Company.

The broad experience of this company in designing artistic fronts is responsible for the popularity of its high class of work and the remarkably low prices for which this work can be done is always a cause for wonderment by the layman unfamiliar with this class of work.

proving the looks of his house to send the front dimensions of his theater to the Decorators Company and get it to submit an idea of what it can do to beautify the house for very little money. A big catalog showing some theater fronts is mailed for the asking. Mention MOTOGRAPHY in writing.

Scraps of News from Edendale

Edendale, the western home of the Selig Poly-scope Company, resumed its usual busy appearance last week and the whirl of the camera is once more prevalent. Both Selig companies have returned, one from Santa Cruz islands, and the other from the Yosemite valley. They are both busily engaged in taking the interior scenes of the pictures which were started in Yosemite and at Santa Cruz. Some phases of the beautiful Santa Cruz locations were shown in an educational reel released by the Selig Company, August 24.

While building operations are being pushed rapidly, there is a lack of room at present in the big studio for the many members of the two companies. When the new concrete building is ready, every necessary item of space and comfort will be complete and the studio will stand on a par with the best in the East. The "jinx" which seemed to have been hovering over the Selig western company is off at last. Mr. McGee has entirely recovered from his illness and Mr. Huntley is as well as ever, with the exception of badly blistered lips, which are a result of his serious attack of fever. Miss Iva Shepard is working and is able to walk without either crutch or cane. After having narrowly escaped the necessity of having one of her feet amputated she is jubilant over her recovery. Miss Besserer is improving and the cast has been removed from her injured limb.

Sydney Ayres, the new leading man of Mr. Boggs' company, is as happy as a child, and regards his engagement at the Selig studio as a vacation.

It has become a habit for members of the companies in Edendale to buy homes near the studios. Mr. and Mrs. Hernandez are comfortable in their new home, and Mr. Ayres and Francis Boggs are frequent visitors during their luncheon hours.

Mr. Phillbrook has completed his bungalow with the exception of painting and erecting a garage. These details will be arranged in the immediate future.

Daughter of Berkley Mayor Is Film Actress

Miss Viola Barry, the beautiful and talented ingenue actress, who was especially engaged by the Selig western company for the recent Yosemite valley trip under the direction of Hobart Bosworth, bears the distinction of being the daughter of Stitt Wilson, the popular Socialist mayor of Berkley, Cal. Miss Barry, before joining the Selig company, was a member of the Belasco and Burbank stock companies of

Los Angeles. While there she won first prize for being the most beautiful woman on the Pacific coast.

Two of the most prominent rôles essayed before the Selig camera this summer by Miss Barry, and which will be looked forward to with eager interest, are those of "Evangeline" and "Minnehaha."

Posters for "Two Orphans"

Answering the demands of exhibitors the Selig Company has prepared a series of stocking lithographed posters of various sizes for use in conjunction with the elaborate three-reel subject, "Two Orphans."



Two of the Three-Sheet Posters Issued by Selig for "Two Orphans."

The series of posters consists of an eight-sheet, two styles of three-sheet and a special de luxe one-sheet. The eight-sheet and three-sheet posters are lithographed in four colors, the one-sheet in four colors and gold. The illustration on this page represents the two styles of three-sheet posters.

Selig Will Release Four Reels

Starting with the release of Friday, September 8, 1911, "The Heart of John Barlow," the Selig Poly-scope Company will increase its regular weekly program to four reels per week.

For the present this new Friday release will not be limited to any one class of productions, but on the other hand will be noted for its wide range of unique subjects.

Modern Features for Modern Theaters

The moving picture industry has progressed beyond the period where men with a few dollars, an old remodeled store and an imperfect sense of what constitutes the projection of moving pictures are able to open up to big business. The trend of this branch of the amusement business toward specialized commercialism with the desire to furnish better theaters, better seating, music, lighting and projection is evidenced by the fact that one of the largest exhibitors of moving pictures in this country, Marcus Loew, eager to adopt anything that made for a saving in his many theaters as well as an improvement in the art of moving picture projection, sent a man from New York City, clear to Chicago last week to examine into the claims of the Sunlight Metallic Cloth Curtain Company and determine whether the "Sunlight" screen really gave a better picture at a reduced cost for power or not.

The expert spent several days here and the result of his investigations is attested by the installation of a "Sunlight" screen at Mr. Loew's Royal Theater at Brooklyn, this week and the making ready of similar screens for the many other houses owned and controlled by Mr. Loew.

Recent installations of Sunlight curtains have been made at the Princess Theater, Dubuque, Ia.; Crystal Theater, Louisville, Ky., four theaters for the St. Charles Amusement Company, St. Louis, Mo.; Queen Theater, 2543 W. North avenue, Chicago; Delmar Theater, Cleveland, O., and the Sunlight company report a satisfactory stock of contracts on hand to be filled.

An interesting proof of the value of Sunlight curtains was afforded last week when we had the chance to see Dante's Inferno at the Princess Theater, Chicago, using a screen of the old muslin type in the middle of which was hung a small "Sunlight" curtain. One spectator said that he didn't look at the picture anywhere else but on the part received by the Sunlight screen.

The following is a copy of a letter recently received by the Sunlight Company:

I have the curtain installed and find that if it will hold up, and stay like it is now, it is the finest thing that I have even seen. I get a fine white light and can do so with less current than I have been using. I have had to use 60 amperes, and now most all the time, unless the picture is very dark, I can get the best results with 40 amperes. We got it up in good shape, and there is not a wrinkle in it. I cannot recommend it too highly, and only hope it will hold as it is.—W. C. MORRIS, Manager, The Gem Theater, Union City, Tenn.

Keeping Films Moist and Pliable

One of the weaknesses which still afflict the motion picture film, with all its improvements, is a tendency to dry out and become brittle. When a film reaches this stage and is run through a machine it cracks and breaks and the sprocket holes strip off.

The only cure for this condition is to keep the films pliable and moist. This is rather a difficult matter, as most exchanges are not equipped to moisten their films, and even if they were, could not spare the time, as a film out of service even for a few hours may mean money lost.

The National Waterproof Film Company is placing on the market a humidor film can, practically the same size as the regular can holding one reel of film. This

new can was designed and invented by Ben W. Beadell of the Waterproof Company and has been put to the most severe tests with success.

The can is equipped with a false bottom of perforated metal under which are absorbent pads saturated with a peculiar essential oil. The properties of this oil are to render the most brittle and dried out celluloid film soft and pliable in a few hours. The reel of film is simply placed in the can in the ordinary manner, and when it is removed again it is as soft as if it had just come from its glycerin bath in the manufacturer's developing rooms.

The change of fluid in a new can is good for several months, and when it is exhausted it is a simple matter to add a few drops of fresh fluid.

The humidor can is being enthusiastically received by the exchange men, and many of them have signified their intention to make regular use of a number of them in handling their stocks of films. Their use will certainly save hundreds of films that otherwise would fall to pieces with dry rot.

America Rediscovered by Selig

The discovery of America is being made the subject of "the greatest pageant ever produced for educational purposes," it is announced. More than \$40,000 is being expended by a Chicago motion picture concern, the Selig Company, in having re-enacted, with historical accuracy, events attendant on the voyage of Columbus.

Future generations will be indebted to Thomas Augustus O'Shaughnessy, Chicago artist, for a pictorial account of the discovery of America. Three years ago Mr. O'Shaughnessy was on a sketching tour along the Calumet river. He happened, by accident, upon the weather-beaten hulls of the Pinta, the Nina and the Santa Maria, which were a gift to this country from Spain during the World's Fair.

On his return to Chicago Mr. O'Shaughnessy placed the project of restoring the ships before the Board of Education. He argued that the preservation of the historical ships would furnish a perfect object lesson in fixing the initial event in American history in the mind of the student. The Board of Education agreed and the boats were placed in commission for the pageant which was produced under the auspices of the Knights of Columbus on October 12 last year.

Officials of the motion picture concern were invited to witness the exhibition. They were urged by the Knights of Columbus to undertake a reproduction on a large scale.

Preparations were begun immediately to restore all details as accurately as possible from a historical standpoint. Considerable research work was done by Mr. O'Shaughnessy in perfecting plans for minor incidents which would add to its future value for educational purposes. The re-equipment of the ships with sails was done at an expense of \$3,000.

Court scenes and other incidents bearing on the attempt of Columbus to obtain funds to fit out an expedition to discover America have been reproduced in the studio of the motion picture company. Sixty professional actors have been enlisted for the work. According to the contract of the motion picture company with the Knights of Columbus, the costumes and other effects are to be held in trust for use at future pageants on Columbus day.

The value at which the South Park commissioners now hold the ships may be seen from the fact that the motion picture company was called upon to furnish a bond of \$100,000 before it was allowed the use of the ships.

"The film will no doubt not only be of great commercial value to the picture concern, but it will be of far greater value for educational purposes in the teaching of American history," Mr. O'Shaughnessy said. "It is the most elaborate pageant of its kind that has ever been attempted. We expect to have the film, when completed, shown in schools throughout the city. The company will furnish a film to the Knights of Columbus whenever called upon to do so.

"When the film will be shown in connection with the textbook it will enable the student to gain a far clearer conception than he could from the text book alone.

"The pageant will be as accurate historically as the study of existing authorities could make it. For several months old manuscripts and pictures have been studied for characteristics of the dress of Columbus' time."

"Shamrock" Film

"Be sure you're right, then go ahead," is evidently the slogan of the St. Louis Motion Picture Company.

Both factory and studio have been littered for several weeks with shipments of motion picture appliances of the most recent design, gathered from the most widely known manufactories in this country and Europe, and everything that money can purchase to insure perfection in the product has been installed.

The organization and selection of the heads of the several departments was left entirely to the excellent judgment of G. P. Hamilton, than whom a more earnest, diligent, and efficient producing manager in the world of photoplays cannot be found.

The developing and mechanical departments are presided over by men of wide and varied experience. The stock company is comprised of players recruited from the ranks of the best known studios in the country. Variety in theme, perfect portrayal and faultless photography, it is promised, will be the aim, and with liberal and willing financial backing, the company hopes to see success perched upon its banner before long.

1912 Motographs Soon Ready

The Enterprise Optical Manufacturing Company announces that it will be ready to make delivery of the 1912 model single Motiograph equipment about October 1, and will be pleased to give any one interested full particulars.

The manager of this company reports that the demand for the Motiograph has been on the increase since the early spring of 1910, and sales for August of 1911 were about equal with any one month in the history of the business, which covers a period of over thirteen years.

The Motiograph motion picture machine made its appearance on the market early in 1908, and it has taken about two years to thoroughly demonstrate the extremely high quality of the machine; but now that the exhibitors have been convinced of its wonderful wearing qualities and the operators are satisfied of its

simplicity, the Enterprise Optical Manufacturing Company looks for an even greater increase in sales than ever before. A visit to the company's plant will well repay any one interested in this line of work.

The company is issuing a little booklet with illustrations entitled "The Making of the Motiograph" which it will be glad to mail free to any one asking for same.

Motion Pictures as Commercial Drummers

There seems to be no limit to the possibilities of usefulness for the motion picture.

It is known to millions as a source of entertainment. The employment of it as a means of education has been practiced in a Boston school. The newest suggestion as to using it is to make it a commercial traveler for the winning of wealth.

A movement has started whose purpose is to acquaint potential purchasers in all countries with the resources and industries of the nations of the globe. The typewriter has been made the first of a series of moving pictures to promote commercial education. The story of the typewriter, from the first idea of it, through the several stages of experiment and invention, to the scientific and commercial tool of today, is graphically depicted on the moving film.

It is expected that through such pictures and exhibitions will increase business in many industries and multiply international dealings in their products. Whether these expectations be realized or not to any such degree of profit as the promoters of the novelty hope, yet it is interesting to see again how argus-eyed modern business is to perceive and employ new agencies for the expansion of industry and its markets.

Next Time Let Them Waterproof

Another Contribution from Bennie, Office Boy of The National Waterproof Film Company.

Old Mother Hubbard, she went to a show,
To give her poor doggie a treat;
When she got there, she was heard to declare,
That her doggie must have a front seat.

The film that was shown, was dirty and scratched;
So doggie flew into a rage.
Scratches looked at, made him think of a cat,
So he jumped right on to the stage.

Then he went for the screen and he chewed the rag,
'Mid applause from pit to roof.
He barked at the crowd, and he growled out aloud,
"Next time—let them waterproof."

Make Your Own Slides

A handy slide making outfit is being sold by Battershall & Oleson, Dexter building, Chicago, which is being adopted by many of the up-to-date amusement houses.

No glass is used, the transparency being a special fiber parchment on which a person can write or print with a pen just as on ordinary paper. The ink will not run or blot as it does on glass slides. A complete series of alphabets and numerals is furnished with the slides and the company claims that any one can make a perfect slide by using the letters as copy, placing them beneath the transparency and tracing over them with pen and ink.

Mention this publication when writing to the company and get its special offer.

Moving Pictures to Demonstrate Electric Service

The adventures of a young married couple with a smoky cook-stove and an impudent servant who leaves without warning, the wife's unproductive efforts in the old-fashioned kitchen, the husband to the rescue with a complete set of electric cooking and household appliances, and the comfort and satisfaction which thereafter ensue are shown in the form of a connected and interesting moving-picture drama being exhibited nightly to crowds in the Commonwealth Edison exhibit hall at the White City amusement park, Chicago. The charm and interest of the present display, unlike previous mere-demonstrating pictures that have been shown, lies in the continued thread of plot which permits the electrical devices to be brought in without effort, and though these electrical details are given a prominent part, the story contains sufficient of human interest to hold the attention of every spectator until the 1,500 feet of film have been run off.

The little drama opens with a kitchen interior, showing a fat and untidy hired girl, who furnishes the comedy for the piece, in her efforts to build a fire in the smoking coal stove. While she divides her time between emptying the ashes and getting food ready for cooking it grows late, breakfast is delayed, and at last the head of the house takes part in a stormy interview in the kitchen. The hired girl determines to leave, collects her wages, and departs, while the young wife attempts to complete the breakfast arrangements. Unequal to the task with the old-fashioned utensils provided, her husband insists that she give up the attempt, and he goes to his club for breakfast. There, while discussing the evils of the servant problem with his friends, one of them shows him a newspaper advertisement of the Commonwealth Edison Company, "the servant problem solved by electricity—cooking, washing, ironing, cleaning."

The next picture shows the man of the performance swinging down Michigan boulevard coming from his club. After a few glances about he notes the location of the Electric Shop, enters, and explains his needs to a gentlemanly attendant, who escorts him through the exhibit rooms demonstrating toasters, flat-irons, chafing dishes, electric ranges, sewing machines, etc. After a number of interior views on the main floor the pair enter the push-controlled electric elevator and descend to the demonstration rooms below. This is said by moving-picture men to be the first time an elevator has been successfully shown in a film.

Other demonstrations of vacuum cleaners, washing machines, etc., follow; meanwhile the attendant has been noting down orders as each successive appliance strikes the fancy of the customer. A busy street scene in Michigan boulevard shows the appliances being loaded into one of the Commonwealth company's electric trucks for delivery to the house. There they are quickly set into place, making a completely equipped electric kitchen and laundry. The wife is, of course, delighted, and with a pretty show of enthusiasm tries each device in turn, not forgetting to express her appreciation to the head of the house. Another servant girl is secured, this time a neat, trim maid, who goes busily about her electric cooking, washing, ironing and housecleaning wearing the starchiest and whitest of aprons. A model electric meal is served, and at its close the dishes are swept

from the table in a twinkling—the one bit of legerdemain in the film—which closes with a series of character studies in facial expressions of the man of the house, his cigar and his electric cigar-lighter. No expense was spared by the Commonwealth Edison Company in staging the film. Experienced motion-picture actors were employed to take the parts, and while special scenery was prepared for some of the views, the Electric Shop and Chicago street scene provide the loci for most of the action. The film is of unusual length, 1,500 feet, and the details and idea of the playlet, which is entitled "Solving the Servant Problem," are due to Mr. Charles F. Stark, of the advertising department of the Commonwealth Edison Company.

Selig Company in Colorado

Recently some twenty actors, actresses, camera operators, scenic artists, etc., under the direction of J. A. Golden, left the Selig Chicago headquarters for a two months' trip through the Colorado and Wyoming country. At present they are working in and around the mountains near Colorado Springs, and members of the company are enthusiastic over the wonderful scenery which they have been utilizing as backgrounds for their western pictures. Miss Myrtle Stedman is the leading lady and Tom J. Carrigan plays the leading male roles. Tom Mix, the famous Selig cowboy and actor, is with the company, and also his wife, Olive Stokes, who has the reputation of being the world's greatest horsewoman. Otis B. Thayer, Jim Hook, Will Duncan and Edward Kull are also named on the roster.

The Selig developing and printing plants have been working night and day for some time past preparing to release the coming features, "Lost in the Jungle" and "Two Orphans." It is said that one of these features will be released sometime during the next eight weeks.

The Selig western company, under the direction of Francis Boggs, has spent a great deal of time, money and energy lately in producing a series of realistic marine subjects. These promise to become so popular that the Selig company is planning to charter the old two masted sailing schooner "Alden Bessie" which it has already used to good advantage on various occasions. If the present plans come to a head the company will practically live on the boat for the next three or four months cruising through the South Seas.

Recently the Selig publicity department sent out a circular letter to some seventy-five hundred exhibitors throughout the country, requesting an expression of opinion as to their likes and dislikes regarding the semi-monthly manufacturers bulletins, etc. The majority of answers received from this letter requested the single sheet style of bulletin. So the Selig Company will hereafter issue it in this form.

Colin Campbell, a producer well known to the legitimate stage, has joined the Selig Company as producer. He will be located for the present at the Chicago plant. He was director for the old Hornshouser stock company of Milwaukee, the Brown and Baker stocks, Baldwin Melvell stocks and others.

Quick Work on Mat Films

For the first time in the history of the moving picture industry, pictures were taken of an event and displayed to the public on the same day when the films of the Gotch-Hackenschmidt match, held in the afternoon, were shown at the Majestic Theater at night at the close of the performance.

To accomplish this the Selig Polyscope Company used three automobiles to carry the three separate films from Comiskey Park to the plant of the company at Irving Park boulevard and Western avenue for development.

Three hours and fifty-five minutes after the last fall, the films were completed at the plant, all having been developed and spliced ready for reproduction. As displayed at the theater, the film was incomplete, a break coming before the first fall was shown. It was picked up at the start of the second fall and ran smoothly to the finish, the second and final fall being clearly shown.

Enforces New York Picture Show Law

Managers of moving picture theaters and other places of amusement in New York, who are found guilty of permitting children to enter unaccompanied by a guardian will receive prison sentences instead of fines from now on, according to a statement made by Justice Zeller in Special Sessions.

The Justice sentenced I. Markowitz, who runs a moving picture show at No. 154 Clinton street to pay a fine of \$100 or serve thirty days in prison. He had been convicted of allowing two boys, both eight years old, to enter his theater without a guardian.

Pictures of Building Construction

Moving pictures are to be taken of every important stage of the Woodmen of the World skyscraper in Omaha, from its excavation for the sub-basement to the cornice, twenty stories above, when Manager Walsh of the building closes the deal with a picture company now negotiating. Each set of pictures will show the date, and the whole will be instructive of the latest and best ideas of putting up a great office building.

Slide Stops Panic in Hartford Theater

"Don't hurry out; only the wicked are afraid of thunder."

This bulletin, hastily prepared, and flashed on a moving picture slide stopped a panic in a theater at Hartford, Conn.

A series of terrific thunderclaps had startled the audience, and when two girls screamed "Fire! fire!" the crowd rushed for the doors. Actors and ushers tried to quiet the panicky hundreds, but it took the moving picture operator's quick wit to turn fear into laughter.

Censor Board at Fort Worth

The board of motion picture censors of Fort Worth, Texas, was formally created by the city commission when Mayor Davis' appointments were placed before the body and approved. The members of the board are Mrs. Warren V. Galbreath, Richard Durrett and Mrs. W. F. Stewart. The revised censorship ordinance was presented to the body with the changes asked by Mayor Davis and adopted, eliminating the clause providing for censorship of the exterior posters used to advertise the shows.

Moving Picture Sermon in Montclair

Although Montclair, N. J., authorities have refused permission for the establishment of moving picture shows in the town, illustrated sermons and moving picture entertainments are included in the plans for the fall and winter work of the Grace Presbyterian Church, of which the Rev. George J. Becker is the pastor. One of the members, A. T. Smith, has presented the apparatus to the church.

Film Company Sued

Suit was commenced in the district court by Jay M. Mullin against the Co-Operative Independent Film Company to collect \$400 he claims as a commission for selling the business of the company to William H. Swanson. The selling price was \$20,500. Mullin declares he is entitled to two per cent commission.

Among the Picture Theaters

ROLL OF THE STATES.

ALABAMA.

Joe Steed, who will open a new moving picture theater in Ensley, announces that he will give the proceeds from the opening to the building fund of the new Masonic Home to be erected in that place.

The Franklin Theater Company has been incorporated at Ensley with a capital stock of \$3,000. John M. Martin is president of the company.

ARKANSAS.

After being closed for a month, in which time it has undergone extensive alterations, the Royal theater, Fourth and Main streets, Little Rock, has been re-opened under the management of Saul S. Harris, former manager of the Majestic theater. A large exhaust fan, which will change the air in the theater and two ozone air purifying machines will be in operation for the purpose of making the theater sanitary. The exhaust fan is aided by five ventilators in the ceiling and the air is changed every two minutes. The house is furnished with about 1,500 incandescent lights and is one of the handsomest in the South.

ARIZONA.

F. M. Chatfield will conduct a moving picture theater in Pirtleville.

CALIFORNIA.

The Edison moving picture theater, 420 K. street, Sacramento, was recently damaged by fire which resulted in the destruction of ten films valued at \$165 each.

The Mickle moving picture theater at Sacramento was recently destroyed by fire.

After undergoing extensive repairs the Rex theater of Berkeley has been reopened to the public.

The Majestic theater of Redlands, which has been closed for several months, has been leased by Messrs. Waggoner and Rickets, who will conduct it as a high grade moving picture house.

The Annex Motion Picture Manufacturing Company has been incorporated at San Diego with Charles Oesting president and F. D. Halliday treasurer. F. W. Randolph and Robert M. Foote, who have both had wide experience in the business, will be active in the management of the plant which the company

proposes to establish in that city. The company will not only take pictures for entertainment purposes, but will do any work in its line that offers, especially for advertising purposes. It is the intention to make the stock company one of the strongest in the country and none but the best actors will be employed.

COLORADO.

R. F. Oglesby is now sole proprietor of the Mission theater of Pueblo, having purchased the interest of his partner, S. B. Gentry.

DELAWARE.

The Metropolitan Theater Company of Dover has been incorporated to operate moving picture and vaudeville theaters and places of amusement. The capital stock is \$300,000 and the incorporators are Mayer W. Livingston, Harry A. Harris, Mortimer Fishel and Ferdinand W. Pinner of New York City and Warren N. Akers of Wilmington.

The Star Moving Picture theater of Wilmington has been reopened to the public after being thoroughly remodeled.

FLORIDA.

The Majestic theater at Jacksonville has been purchased by Messrs. Gonzales and Pryor who will operate it as an exclusive picture house.

Messrs. Harte and Foote have purchased the Bijou Dream, a motion picture theater of Jacksonville.

GEORGIA.

Philip Hayward, who conducts a moving picture theater at Dalton, will open a second house in that place.

The Montgomery Amusement Company, of which F. T. Montgomery of Jacksonville, Florida, is the head, will open a moving picture theater in Augusta. This company is at the present time operating high class moving picture theaters in some of the largest cities in the South and Mr. Montgomery states it is the purpose of the company to make this theater one of the finest in the circuit. Mr. Montgomery is well known for his success as a moving picture exhibitor and as an advertising man has no peer in the theatrical profession.

The New Vaudeville is the name of a handsome motion picture house opened at 74 Whitehall street, Atlanta, by Messrs. J. G. and A. C. Evins. No pains or expense have been spared to make the house delightful in every way and a thoroughly trained corps of attendants are ever alert to the wishes of its patrons.

Joseph Spiegelberg, manager of the Opera House at Rome, will open a moving picture house in that city, the third of its kind, which will have a seating capacity of 450. It will be located in the Yancey building on Broad street.

IDAHO.

The "Rex" is a new moving picture theater being erected on Sherman street, between Third and Fourth streets, Coeur D'Alene, making the fifth amusement house of its kind in that city.

The Star theater of Spirit Lake, owned by S. A. Parks, has been purchased by Messrs. Coleman and Charters, who will continue to operate the same. Mr. Parks has leased the opera house at Newport, which will be devoted to moving pictures.

Messrs. Sullivan and Meek, formerly of Silver City, New Mexico, have taken over the Star and Elk theaters at Weiser, which gives them a monopoly of the moving picture business in that city. The new owners plan extensive improvements. Messrs. Tschymy and Alexander, formerly owners of the Elk theater, have purchased the Unique theater at Nampa, which gives them control of the picture business in that place as they now own both the United and Orpheum theaters. They intend to make many improvements in both houses, bringing them up-to-date in every particular.

Fred McCracken, for two years the efficient manager of the Grand and Olympic theaters of Boise, has sold his and the interests of his associates, the Alhambra Theater Company of Ogden, in the Grand to C. G. Reynolds, who will continue to operate the same. Mr. McCracken will continue to conduct the Olympic, which is said to be one of the most modern buildings of its kind in the southwest.

ILLINOIS.

William Coleman plans to open a moving picture theater in Aurora this fall, at an estimated cost of \$15,000 for remodeling the building.

The city council of Roodhouse has passed an ordinance prohibiting moving picture houses from exhibiting on other than the first floors of any building.

The Dreamland theater of Canton, formerly owned by Lukey & Lukey, has been purchased by Howard A. Glass, formerly of Cedar Rapids, Iowa.

Messrs. Stang and Mackie will erect a new moving picture theater at 114 West 63rd street, Chicago, at a cost of \$6,000.

Charles Gardner, colored, will open a moving picture and vaudeville theater at 328 Twenty-ninth street, Cairo, which will have a seating capacity of about 600.

The Lyric is the name of a new moving picture theater opened at Gibson City by Chauncey Grimm.

INDIANA.

The H. Lieber Company, 34 West Washington street, Indianapolis, recently disposed of its moving picture film business to the General Film Company, New York City.

Theater theater of Princeton, conducted for some time by Frank Ross, has been purchased by Charles F. Wood. Mr. Ross has made this theater one of the best in that section of the state and the new owner will maintain the same high standard.

The Lyric theater of Goshen has been taken over by W. E. Everts of Pleasant Lake, who will conduct it as a high grade moving picture house.

Messrs. Mobile and Moshos are planning to open a moving picture theater at Laporte, which they proposed to make one of the classiest in that part of the state. The name will be chosen by contest and the one suggesting the name that is finally selected will receive a prize of five dollars and a pass for a year.

IOWA.

Al Dockstader will establish a new moving picture theater at Savanna.

H. M. McIntosh, of Milton, has purchased the moving picture theater at Farmington formerly owned and operated by J. D. Reed.

The Grand Opera House at Fort Madison was recently opened for the season with motion pictures, under the management of W. H. Collins, who will continue similar entertainments throughout the season on all nights when the house is not otherwise occupied.

The Electric theater of West Point which has been closed for several months, was recently reopened.

D. E. Fyock has announced that he will erect a moving picture theater at Storm Lake.

Charles Namur will open a moving picture theater on University avenue, between Twenty-fourth and Twenty-fifth streets, Des Moines.

Messrs. Lage and Novotny will open a moving picture theater on First street, between Second and Third avenues, Cedar Rapids.

Mr. and Mrs. C. E. Erie will open a moving picture theater at Eldora.

A deal has been consummated whereby Alex Long has come into possession of the Comet theater of Albia, the leading moving picture theater in that part of the state. For the past two years the house has been conducted by the Comet Amusement Company, Red Oak. The Comet has the reputation of being first class in every way, and the new owners will maintain the same high standard.

KENTUCKY.

Plans have been drawn by Architect Capt. Bunton B. Davis for a combination moving picture theater and office building to occupy the site of the Hast building in Fourth street just south of Chestnut street, Louisville, at a cost of \$25,000. The house will have a seating capacity of 1,000 to 1,500, and will be designed after a unique pattern, different from anything in the city.

The West Market Street Amusement Company is planning to erect a motion picture theater at Twenty-third and Market streets, Louisville, at a cost of \$35,000, and a similar house on the north side of Bardstown Road, near Transit avenue, which will be known as the "Baxter Theater." It will seat 1,500 persons and will cost about \$20,000.

The Majestic Theater Company has been granted permission to erect an addition to its moving picture theater at 548 South Fourth street, Louisville, at a cost of \$25,000.

Mrs. T. Hayes has been granted permission to open a moving picture theater at 326 Market street, Louisville.

LOUISIANA.

Charles F. Bode, proprietor of the Pastime theater of Natchitoches, has purchased a site on which he will erect a new moving picture theater.

The National Film and Distributing Company, manufacturers and producers of moving pictures, will have one of their main offices and exchanges at 823 Union street, New Orleans.

The Joseph Pearce Company of New Orleans has purchased the Imperial theater at Lake Charles and has converted it into one of the prettiest little picture theaters in the state. It will be conducted under the name of Pearce's Dreamland. Only the best pictures will be shown.

J. L. White, manager of the Arcade theater and also of theaters in Jennings and Port Arthur, has purchased the Crystal theater at Lake Charles.

MARYLAND.

The Madison Amusement Company of Baltimore has applied for permission to erect a moving picture theater on Madison avenue, near Bloom street, that city.

Grant Potter and J. J. Nelson will open a moving picture theater at Eckart.

MASSACHUSETTS.

The Eagle Amusement Company will erect a moving picture theater at Roxbury at a cost of \$18,000.

MICHIGAN.

Flynn Simons, proprietor of the Family theater at Adrian, is preparing to open another moving picture theater in that city.

H. H. Wharton of Centerville, S. D., has leased the Sam Jones building at Adrian and will convert it into a moving picture theater.

The Greater Detroit Amusement Company, Detroit, has been incorporated to do a moving picture business. The capital stock is \$50,000. William F. Klatt holds the majority of the stock.

Thomas A. and Laura E. Giles have been granted permission to conduct a moving picture theater at 946 Wealthy avenue, Grand Rapids.

MINNESOTA.

The Opera House at New Ulm has been leased by R. Higgs, who has thoroughly remodeled and renovated the same and will conduct it as a first class moving picture house.

The Colonial theater, Eighth and Wabasha streets, St. Paul, has been opened as a motion picture house, under the management of S. L. Rothapel, inventor of the daylight motion pictures, who comes from Milwaukee, where he operated the Alhambra theater. Mr. Rothapel has arranged for an orchestra and several singers. Women ushers will be another innovation, as well as a matron to look after the wants of women and children.

A moving picture theater will be erected at 1706 Fourth avenue, Minneapolis, by John B. Perry at a cost of \$3,000.

Harry P. Green, owner of the Lake motion picture theater, Lake street and Niccollet avenue, Minneapolis, has offered to give one free matinee every week, for the various children that are in orphan asylums and for the old ladies who are in Old Ladies' homes in the city.

Emma C. Hagstrom, 1704 East Lake street, Minneapolis, has been granted permission to erect a moving picture theater.

H. L. Ware will convert the building at 1530 Lake street, Minneapolis, into a moving picture house at a cost of \$1,800.

MISSOURI.

The O. T. Crawford syndicate of St. Louis, has purchased a site on the north side of Easton avenue, between Hamilton and Hodiamont avenues, on which they will erect a moving picture and vaudeville theater which it is said will surpass in beauty anything in the line of neighborhood theaters in the city. It will be completed by October 15th.

"The Bee," a moving picture theater of Trenton, conducted by C. R. Spore, was recently reopened for the season.

The "Gem" is the name of a handsome new moving picture theater recently opened at Hannibal by J. S. Kaylor, formerly of Chicago, who has spared no effort to make the house as inviting as could be desired.

Jas. N. Dove will open a moving picture theater at Brookfield.

A new moving picture theater to be known as "Coney Island" has been opened at Marietta and Broadway, Excelsior Springs, by H. C. Pfeiffer.

The Gem Theater, 208 South Ohio street, Sedalia, has been purchased by Mr. and Mrs. W. T. Reedy, who will continue to operate the same.

The former Princess theater, on South Fifth street, St. Joseph, has been remodeled and redecorated and will hereafter be conducted under the name of the "Crystal," with Billy Rhodes as proprietor and L. N. Martin as manager. The program will consist of moving pictures and illustrated songs.

The Union Theater and Airdome Company has been incorporated at St. Louis with a capital stock of \$37,000 to operate and conduct moving picture theaters. The incorporators are O. T. Crawford, Thomas J. O'Laughlin, James Hagerman, Jr.

The Globe Theater Company of Kansas City has been incorporated with a capital stock of \$2,000 by Louis Oppenheimer, Michael Oppenheimer and Samuel Oppenheimer.

The St. Louis Motion Picture Company, recently incorporated at St. Louis, has erected an up-to-date factory and studio in that city. G. P. Hamilton, formerly of the Essanay and the American companies, has been engaged as manager of production. A well organized stock company of experienced players is in

daily rehearsal and the first films are expected to be placed on exhibition very soon.

Crafton Cotrill, of Shenandoah, will open a moving picture theater at Tarkio.

MONTANA.

The Princess, formerly the Lyric theater, of Helena after having been thoroughly overhauled, has been reopened to the public by W. R. Strong, Bob Flynn and Albert Beaupre. The house has been equipped with a view to giving the greatest comfort and enjoyment to its patrons.

The Alcazar moving picture theater of Great Falls, recently damaged by fire, has been made a new house practically and the management claims it is now one of the best of its kind in the state.

The "New Orpheum," Butte's magnificent new moving picture house, was recently opened to the public. The new theater is a thing of beauty and will no doubt enjoy a large patronage. The interior decorations are shaded in old ivory and gold, and the lighting system is one of the chief features of the new house. The seating capacity is 700. Castro Brothers are the owners.

MISSISSIPPI.

A new moving picture theater is being erected at the corner of South and Washington streets, Vicksburg, which will be operated by a company of which W. H. Gueringer is manager. It is expected the house will be ready to open the latter part of October.

NEBRASKA.

The Lyric theater at Aurora has been purchased by Emil Schwarz and Paul Hoppen.

A new moving picture theater will be erected at 2416 Lake street, Omaha, at a cost of \$5,000.

L. Baier, of Larned, Kansas, has purchased the Lyric theater of Pawnee City.

NEW YORK.

Plans have been prepared for a moving picture theater to be erected at Madison avenue and 102nd street, New York, at a cost of \$12,000, for J. and C. Fischer.

A moving picture theater will be opened at 22 Third street, Albany, by P. J. Shea of Troy.

The Crystal Film Company, Bronx, has been incorporated with a capital stock of \$150,000 for the purpose of manufacturing motion picture films, etc. The incorporators are Ludwig G. B. Erb, 289 East 203rd street; Henry L. Slobodin, 302 Broadway; Samuel Fine, 309 Broadway, all of New York City.

Charles Savery will erect a moving picture theater at 32 Clinton street, Binghamton, at a cost of \$10,000.

The Animated Photograph Company of New York City has filed articles of incorporation with the Secretary of State. The capital stock is \$100,000 and the directors are: F. J. Connelly, 568 East 166th street; Trestram Tupper, 34 Grammercy Park and Alexander J. Englander, 229 East 68th street, New York City. It is the purpose of the company to manufacture and deal in kinetograph, photographic and other apparatus for the production of moving pictures, and engage generally in moving picture business.

The "Empire" is the name of a handsome moving picture theater opened at 89 East Market-street, Corning, by C. E. Miller, formerly of Mansfield, Pa.

Plans have been filed with the Bureau of Buildings, Buffalo, for a moving picture theater to be erected at Court and Terrace streets, by John Bellanca.

W. E. Barber, of Utica, will open a moving picture theater at 139 West Main street, Gloversville, to be known as the Lyric.

The United Releasing Company, Manhattan, has been incorporated to handle moving picture films. The capital stock is \$100,000 and the incorporators are L. Kauffman, S. M. Kohn and I. Finkler, of New York City.

The Whyte-Whitman Company, New York City, has been incorporated to manufacture moving picture supplies. The capital stock is \$10,000 and the incorporators are Arthur B. Whyte, Boulevard and Highland avenues, Jersey City, N. J.; James A. Whitman, 38 Morningside avenue, Cliffside, N. J.; Effie O. Stabb, 153 Cottage avenue, Mt. Vernon, N. Y.

J. M. Goldstein has leased the property at the northwest corner of Madison avenue and 102nd street, New York City, for a period of years at an aggregate rental of \$86,000 and will erect thereon a fireproof motion picture theater.

OHIO.

J. J. Klein, owner of the Penn Square theater, Cleveland, has plans completed for a moving picture theater to be erected at Woodland and East Thirty-seventh street, that city, which will seat 1,500 and will cost \$40,000. The Green Amusement Company will erect a new theater at Central avenue and East Thirty-second street which will seat 400.

The Feature and Educational Film Company of Cleveland has been incorporated with a capital stock of \$10,000. The directors are E. Mandelbaum, A. Newman, A. L. Freeman and others.

Messrs. Meis and Cohen will erect a moving picture theater to cost in the neighborhood of \$25,000 on the west side of Vine street, near Calhoun street, Corryville, which will have a seating capacity of 1,000.

"The Palace," Youngstown's latest moving picture theater, was recently opened under the management of Charles Klopot.

The Buckeye Stereopticon Company of Cleveland has increased its capital stock from \$50,000 to \$75,000.

John H. Broomhall, manager of the Jewel theater at Hamilton, is expending about \$7,000 in remodeling his theater after which it will have a seating capacity of 600 and will be the finest picture theater of its size in southern Ohio.

The American Film and Moving Picture Company of Lima has been incorporated with a capital stock of \$10,000, by J. R. Talhot.

The Apollo moving picture theater at Chillicothe has been purchased by C. A. Smith of Marietta, who will conduct it under the same policy which has been so successful during the past few months.

OKLAHOMA.

A new moving picture theater has been opened at 316 North Broadway, Oklahoma, making the eleventh moving picture theater in the city.

Henry and Thomas Wubker will open a moving picture theater at 203 Chickasha avenue, Chickasha.

"The Yale" is the name of a new moving picture theater recently opened at Muskogee by Mr. Brophy.

James Constantine has been granted permission to open a moving picture theater at 219 South Main street, Tulsa, which has been occupied by the Pathe theater.

OREGON.

The Hippodrome, one of Portland's oldest moving picture theaters, has been remodeled by its owners, the People's Amusement Company, and has been reopened to the public.

The Savoy theater of Medford has been purchased by R. E. Gordon and a Mr. Slater, who will conduct it as a high grade moving picture house and will have nothing but the latest and best films.

G. J. Lemanski, owner of the Star theater at North Bend, has bought the Royal theater at Marshfield.

The American Lifeograph Company, a Portland corporation having a capitalization of \$150,000, will erect a re-enforced concrete building on East Hancock street between East Seventh and East Eighth streets, that city, in which will be installed a motion picture manufacturing plant at a cost of \$25,000, which will include an \$8,000 electric studio. It is expected that the plant will be ready for operation by the first of the year.

PENNSYLVANIA.

The Allegheny Amusement Company will build a moving picture theater at 3139 Franklin street, Philadelphia.

Leon T. Carpenter and J. Hesser Walraven have purchased the Franklin theater, Fifty-second street and Girard avenue, Philadelphia, for \$45,000 and will open the same as a first class vaudeville and moving picture house.

A moving picture theater will be opened at 634 Smithfield street, Pittsburg, by Henry Berg.

The Casino, a moving picture theater located at 3625 North Broad street, Philadelphia, has been purchased by Franklin Long at a cost of \$16,000.

A new moving picture theater will be erected at 519 East Girard avenue, Philadelphia, by John D. Dorney.

The Savoy, a new moving picture theater was recently opened at Scranton.

TENNESSEE.

The Princess Amusement Company of Nashville has been incorporated with a capital stock of \$60,000 by T. J. Nance, H. G. Hill and W. P. Ready.

The Crescent Amusement Company, Chattanooga, has been incorporated with a capital stock of \$10,000. The company operates the Crescent moving picture theaters.

A new moving picture theater will be opened by the Majestic Amusement Company at 49 South Main street, Memphis, which it is claimed will be the handsomest of its kind in the entire South.

Plans have been drawn and work will begin at an early date on a new motion picture theater to be erected at 167 South Main street, Memphis, by the Trimble Amusement Company at a cost of \$35,000. The theater is intended primarily for moving pictures, but will be so constructed that vaudeville performances

may also be given. It will have a seating capacity of 700. It will be known as the Princess and it is expected to be ready for business by Christmas. This company will open another picture house at 99 North Main street about the 15th inst.

TEXAS.

The Citizens' Opera House Company has been organized at Mexia with W. L. Murphy president and just as soon as plans are completed bids will be asked for a new \$25,000 opera house.

The Electric theater at Orange has been purchased by G. Mensen, of Port Arthur, who will continue to operate the same.

Jesse H. Jones will erect a new theater at Capitol and Main streets, Houston.

WASHINGTON.

One, and possibly two, new moving picture theaters will be opened in Spokane by the Interstate Amusement Company of which Francis D. Adams is the local representative. The company already owns and operates moving picture houses in Wenatchee, Pasco and Pullman, and has been considering theaters in Lewiston and a number of other towns.

R. G. Clendenin will open a moving picture theater at Colfax. Alfred Tradic, who is running the Bungalow theater in that city will reopen the Orpheum moving picture theater.

A modern, up-to-date \$100,000 exclusive moving picture house is the latest big addition to Seattle's theatrical enterprises. The new theater will be located at 1412 Second avenue. John H. Clemmer, owner of two theaters in Spokane, and his son, owner of the Dream theater in Seattle, will finance the enterprise. They claim their new house will be the finest of its kind in the West and will be opened to the public about March 1. Plans are already being drawn. The house will be 60 by 108 feet and will have a seating capacity of 1,500. It is planned to make this new house a magnificent and thoroughly modern one, as well as an enjoyable, safe and refined place of amusement. The interior will be beautifully decorated, perfectly ventilated and the house will be cooled in summer by the most modern system. One of the special features will be a \$10,000 pipe organ, one of the largest on the coast and said to be the largest ever installed in a moving picture house.

WEST VIRGINIA.

The Warwood Amusement Company of Warwood has been incorporated with a capital stock of \$5,000 to conduct moving picture houses and other places of amusement. The incorporators are H. L. Stroebel, George S. Ebberts, J. J. Lasch, C. R. Kron Jaeger and Andrew Hart, all of Warwood.

WISCONSIN.

The "Victoria," an up-to-date moving picture theater, was recently opened at Winnebago and Eleventh streets, Milwaukee. This house will cater especially to women and children.

W. A. Booth will erect a moving picture theater at Tomah.

The Kosciusko Theater Company will erect a moving picture theater on Fifth avenue and Mitchell street, Milwaukee, at a cost of \$10,000.

A new moving picture theater has been opened at Wausau by Emil and Ben Johnson, having a seating capacity of 583. More than 1,200 persons attended on the opening evening which augurs well for its success.

Plans have been prepared for a moving picture theater to be erected at Twenty-second and Center streets, Milwaukee, by C. Cavanaugh which will have a seating capacity of 500 and will cost \$7,000.

The "Butterfly," an absolutely fireproof moving picture theater which has been opened on Grand avenue, between Second and Third streets, Milwaukee, is one of the finest theaters devoted to pictures exclusively in the country. The building stands on a solid foundation of reinforced concrete which rests on 270 piles driven to a depth of fifty feet. The framework is of steel and the walls and roof of reinforced concrete. The capacity is 1,500 and the seats are large and comfortable. The ventilating system is most modern, the air being changed every three minutes. The indirect lighting system is used by means of which not a single lamp is visible although there are 2,000 used in illuminating the house. A \$10,000 pipe organ has been installed and in addition there will be a ten-piece orchestra. The front of the theater is adorned with a huge butterfly, the body of which is the figure of a woman. The butterfly, from which the theater takes its name, measures twenty-seven feet from tip to tip of its wings and the veins of the wings are studded with 1,000 tiny electric lights which furnish illumination. Two smaller butterflies ornament the front of the building just above the entrance. These are also illuminated with electric lights and 2,000 other lights are placed over the front of the building, making over 3,000 lights in front. The theater was built and will be managed personally by A. L. Ries. Mr. Reis traveled all over the country in search of ideas before he began the erection of this theater.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date	Title	Maker	Length
DRAMA			
8-16	His First Trip	Edison	1,000
8-16	Special Messenger	Kalem	1,005
8-16	For the Honor	Eclipse	750
8-16	The Trapper's Fatal Shot	Pathé	912
8-17	The Blind Princess and the Poet	Biograph	1,000
8-17	The Ad, the Maid and the Man	Pathé	1,000
8-17	Through Jealous Eyes	Lubin	1,000
8-17	The Blacksmith's Love	Selig	1,000
8-18	Two Officers	Edison	1,000
8-18	The Promoter	Kalem	1,020
8-18	Satan's Rival	Pathé	900
8-18	For He Is a Jolly Good Fellow	Essanay	
8-19	A Pal's Oath	Essanay	1,000
8-19	The Son of the Shunamite	Gaumont	1,000
8-19	The Working Girl's Success	Lubin	600
8-19	The Message of the Arrow	Pathé	1,000
8-19	The Modern Dianas	Edison	1,000
8-21	A Rebellious Blossom	Lubin	1,000
8-21	Saved from the Snow	Selig	1,000
8-21	Wages of War	Vitagraph	1,000
8-22	The Venom of the Poppy	Edison	1,000
8-22	The Soul of the Violin	Gaumont	930
8-22	Life on the Border	Selig	1,000
8-22	How Betty Won the School	Vitagraph	1,000
8-23	Don Ramon's Dauphter	Kalem	
8-23	Condemned for Treason	Eclipse	980
8-23	Through the Window	Pathé	1,000
8-23	The Sheriff's Friend	Vitagraph	1,000
8-24	The Rose of Kentucky	Biograph	997
8-24	Bess of the Forest	Lubin	1,000
8-24	A Spanish Love Song	Melies	1,000
8-24	Cheyenne's Bride	Pathé	892
8-24	The Gray Wolves	Selig	
8-25	Then You'll Remember Me	Edison	1,000
8-25	The Little Cripple	Kalem	
8-25	My Old Dutch	Vitagraph	1,000
8-26	Two White Roses	Edison	960
8-26	"Spike" Shannon's Last Fight	Essanay	1,000
8-26	A Boy of the Revolution	Pathé	1,000
8-28	Swords and Hearts	Biograph	1,000
8-28	The Branded Shoulder	Kalem	1,000
8-28	The Ranch in Flames	Pathé	900
8-28	In the Shadow of the Pines	Selig	696
8-28	The General's Daughter	Vitagraph	1,000
8-29	The Surgeon's Temptation	Edison	995
8-29	The Playwright	Essanay	1,000
8-29	White Chief	Pathé	
8-29	A New York Cowboy	Selig	1,000
8-30	Building the New Line	Kalem	1,000
8-30	For the Sake of the Tribe	Pathé	
8-30	The Three Brotners	Vitagraph	1,000
8-31	Romance of Pond Cove	Lubin	1,000
8-31	The Call of the Wilderness	Melies	1,000
8-31	The Medicine Woman	Pathé	1,000
8-31	Thro' Fire and Smoke	Selig	1,000
9-1	On the War Path	Kalem	955
9-1	The Thumb Print	Vitagraph	1,000
9-2	A Western Girl's Sacrifice	Essanay	1,000
9-2	The Easterner's Sacrifice	Lubin	
9-2	A Daughter of the South	Pathé	1,000
9-4	The Stuff Heroes Are Made Of	Biograph	998
9-4	Rory O'More	Kalem	1,000
9-4	The Hermit	Pathé	1,000
9-4	Jealousy	Vitagraph	1,000
9-5	The Three Musketeers—Part I	Edison	1,000
9-5	The Diamond Gang	Essanay	980
9-5	A Society Mother	Gaumont	1,030
9-5	The Totem Mark	Selig	1,000
9-5	A Friendly Marriage	Vitagraph	1,000
9-6	The Three Musketeers—Part II	Edison	1,000
9-6	Clever Beyond Her Years	Eclipse	675
9-6	A Question of Modesty	Lubin	600
9-6	Honoring a Hero	Pathé	1,000
9-6	The Willow Tree	Vitagraph	1,000
9-7	The Old Confectioner's Mistake	Biograph	998
9-7	The Story of Rosie's Rose	Lubin	
9-7	The Hobo Cowboy	Melies	1,000
9-7	The Redman's Dog	Pathé	675

Date	Title	Maker	Length
9-7	A Tennessee Love Story	Selig	1,000
9-8	At Jones' Ferry	Edison	1,000
9-8	When the Sun Went Down	Kalem	1,000
9-8	Cherry Blossoms	Vitagraph	1,000
9-9	Mated by Chess	Gaumont	660
9-9	A Tragedy at Sea	Pathé	1,000
9-11	A Sheepman's Triumph	Kalem	1,000
9-11	Divided Interests	Lubin	1,000
9-11	Kit Carson's Wooing	Selig	990
9-11	Foraging	Vitagraph	1,000
9-12	Under the Tropical Sun	Edison	735
9-12	Two Men and a Girl	Essanay	980
9-12	Dad's Girl	Selig	1,000
9-13	The Hand of the Law	Eclipse	665
9-13	The Express Envelope	Kalem	1,000
9-13	His Girlie	Lubin	1,000
9-13	A Prisoner of the Mohicans	Pathé	1,000
9-13	Beyond the Law	Vitagraph	1,000
9-14	The Squaw's Love	Biograph	998
9-14	The Puncher's Law	Essanay	980
9-14	Al Martin's Game	Lubin	1,000
9-14	A Shattered Dream	Melies	1,000
9-14	The Wheels of Justice	Selig	1,000
9-15	The Lighthouse by the Sea	Edison	1,000
9-15	The Alpine Lease	Kalem	1,000
9-15	Madame Tallien	Pathé	689
9-15	The Voyager	Selig	670

COMEDY

8-17	The Local Bully	Melies	550
8-17	Two Fools and Their Follies	Melies	450
8-19	A Second Honeymoon	Vitagraph	1,000
8-21	The Diving Girl	Biograph	502
8-21	\$500 Reward	Biograph	496
8-21	Simple Ike Decides to Marry	Kalem	
8-21	The Runaway Leopard	Pathé	475
8-22	Gossiping Yapville	Essanay	400
8-23	The Professor and the New Hat	Edison	500
8-23	The Question Mark	Edison	500
8-25	Fate's Funny Frolic	Essanay	1,000
8-25	Nick Winter Turns a Trick	Pathé	550
8-26	The Sunday Hunting Party	Gaumont	665
8-26	Archibald, the Hero	Lubin	1,000
8-26	A Handsomer Man	Vitagraph	1,000
8-28	The Secret	Lubin	600
8-28	Fountain of Youth	Lubin	400
8-29	Jimmie to the Rescue	Gaumont	1,000
8-29	The Wrong Patient	Vitagraph	551
8-29	Queer Folk	Vitagraph	448
8-30	Betty's Buttons	Edison	450
8-30	The Silent Tongue	Edison	550
8-30	A King for an Hour	Eclipse	572
8-31	The Baron	Biograph	587
8-31	The Villian Foiled	Biograph	411
9-1	Putting It Over	Essanay	
9-1	Miss Chatterer's Experience	Essanay	
9-2	Giving the High Sign, or the Woman Hater	Gaumont	775
9-2	The Prince and the Pump	Vitagraph	1,000
9-4	A Gay Time in Washington	Lubin	
9-4	How Algy Captured a Wild Man	Selig	1,000
9-6	When Two Hearts Are Won	Kalem	1,000
9-6	Pardon Me	Lubin	400
9-8	The Wrong Glove	Essanay	990
9-9	That Winsome Winnie Smile	Edison	500
9-9	No Cooking Allowed	Edison	500
9-9	The Ranch's New Barber	Lubin	
9-9	Bill's Ward	Lubin	
9-9	Jimmie's Job	Vitagraph	1,000
9-9	Broncho Bill's Last Spree	Essanay	980
9-11	The Village Hero	Biograph	675
9-11	The Lucky Horseshoe	Biograph	321
9-11	Eva Is Tired of Life	Pathé	394
9-11	Little Moritz and the Butterfly	Pathé	295
9-12	How to Catch a Bachelor	Gaumont	836
9-12	Her Crowning Glory	Vitagraph	1,000
9-13	The Escaped Lunatic	Edison	500

DAILY LICENSED RELEASES.

MONDAY: Biograph, Kalem, Lubin, Pathé, Selig, Vitagraph.
 TUESDAY: Edison, Essanay, Gaumont—Kleine, Pathé, Selig, Vitagraph.
 WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Lubin, Pathé, Vitagraph.
 THURSDAY: Biograph, Essanay, Lubin, Melies, Pathé, Selig.
 FRIDAY: Edison, Essanay, Kalem, Pathé, Selig, Vitagraph.
 SATURDAY: Edison, Essanay, Gaumont—Kleine, Lubin, Pathé, Vitagraph.

Date.	Title.	Maker.	Length.
9-13	For the Queen.....	Edison	500
9-14	College Sweetheart.....	Pathé	720
9-15	The Burglarized Burglar.....	Essanay	980

SCENIC

8-16	Moss Covered Ruin on the Isle of Wight.....	Eclipse	250
8-18	Vitagraph Monthly.....	Vitagraph	1,000
8-19	Proclaiming Archbishop Prendergast.....	Lubin	400
8-21	Chrysanthemums.....	Pathé	475
8-24	Santa Cruz Beach and the Cliff Drive.....	Selig	
8-25	Eastern Europe.....	Pathé	300
8-25	Across the Mountain Passes of New Zealand.....	Pathé	215
8-26	The Island of Ishia, Italy.....	Gaumont	332
8-29	Pathé's Weekly.....	Pathé	
8-30	Sights of Berlin.....	Eclipse	423
9-1	A Wedding Procession in Bavaria.....	Pathé	375
9-2	New York State Barge Canals.....	Edison	1,000
9-2	African Sharpshooters.....	Gaumont	210
9-5	Pathé's Weekly.....	Pathé	
9-6	Lake Thum in Switzerland.....	Eclipse	325
9-7	Japanese Dice and Butterflies.....	Pathé	328
9-8	Arabian Types and Customs.....	Pathé	
9-11	From Lourdes to Garvarnie.....	Pathé	310
9-12	Off the Coast of Maine.....	Edison	265
9-12	From Bordeaux to Panillac.....	Gaumont	164
9-12	Pathé's Weekly.....	Pathé	
9-13	Norwich and Vicinity.....	Eclipse	330
9-15	Every-Day Life in Mallaca.....	Pathé	310
9-15	Vitagraph Monthly.....	Vitagraph	1,000
9-15	A Sight-Seeing Trip Through Boston.....	Selig	330

INDUSTRIAL

8-23	The Wool Industry of Hungary.....	Eclipse	135
9-14	Art Industries in Kabylie.....	Pathé	279

EDUCATIONAL

8-22	Summer Babies.....	Essanay	600
8-28	Among the Japanese.....	Selig	304
9-1	The Carrot Caterpillar.....	Pathé	625
9-8	Culture of the Dahlia.....	Pathé	
9-9	Farming—Old and New Methods.....	Gaumont	377

HISTORICAL

9-1	The Declaration of Independence.....	Edison	1,000
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INDEPENDENT

Date.	Title.	Maker.	Length.
DRAMA.			
8-16	The Candle of Life.....	Ambrosio	
8-16	Hands Across the Cradle.....	Nestor	950
8-16	Out of Darkness.....	Reliance	950
8-17	The Brand of Fear.....	American	1,000
8-17	'Behind the Times.....	Imp	1,000
8-17	The Colonel's Daughter.....	Rex	975
8-18	An Indian Love Story.....	Bison	950
8-18	A Child's Courageous Act.....	Lux	540
8-18	Let Not Man Put Asunder.....	Solax	980
8-18	The Train Dispatcher.....	Thanhouser	1,000
8-18	Her Father's Secretary.....	Yankee	950
8-19	The Victory of Love.....	Great Northern	950
8-19	The Squaw's Devotion.....	Powers	950
8-21	The Blotted Brand.....	American	1,000
8-21	When North and South Met.....	Champion	950
8-21	The Edelweiss.....	Eclair	
8-21	Battle of the Wills.....	Imp	500
8-21	Love in a Tepee.....	Imp	500
8-21	Colleen Bawn.....	Yankee	950
8-22	A Cowboy's Loyalty.....	Bison	950
8-22	Black Cloud's Debt.....	Powers	950
8-22	The Cross.....	Thanhouser	1,000
8-23	Gulnara.....	Ambrosio	
8-23	The Confessional.....	Champion	950
8-23	Alias Yellowstone Joe.....	Nestor	950
8-23	A Little Child.....	Reliance	950
8-25	Pioneer Days.....	Bison	950
8-25	The Stampede.....	Solax	945
8-25	The Romance of Lonely Island.....	Thanhouser	1,000
8-25	Retaliation.....	Yankee	950
8-26	A Traitor to His Country.....	Great Northern	950
8-26	The Indian's Love.....	Powers	950
8-26	The Godfather.....	Reliance	950
8-28	The Western Doctor's Peril.....	American	1,000
8-28	A Daughter of Dixie.....	Champion	950
8-28	The Power of Devotion.....	Yankee	950
8-29	An Indian Legend.....	Bison	950
8-29	The White Chief.....	Powers	950
8-30	The Door-Keeper.....	Ambrosio	
8-30	The Parson and the Bully.....	Nestor	950
8-30	A Straight Path.....	Reliance	950
8-31	The Diamond Smugglers.....	American	1,000
8-31	The Torn Scarf.....	Rex	1,000
9-1	The Sheriff's Love.....	Bison	950
9-1	The Hold-Up.....	Solax	995
9-1	Romeo and Juliet.....	Thanhouser	
9-1	A Great Wrong Righted.....	Yankee	950
9-2	Clio and Phyleters.....	Itala	1,550
9-2	The Foundling.....	Great Northern	950
9-2	Silver Tail and His Squaw.....	Powers	950
9-2	Clouds and Sunshine.....	Reliance	1,000
9-4	The Cowboy and the Artist.....	American	1,000
9-4	Grant and Lincoln.....	Champion	950
9-4	The Haunted House.....	Imp	1,000

Date.	Title.	Maker.	Length.
9-4	Inshavogue.....	Yankee	950
9-5	Little Dove's Romance.....	Bison	950
9-5	Red Feather's Friendship.....	Powers	960
9-5	Count Ivan and the Waitress.....	Thanhouser	1,000
9-6	When the Law Came In.....	Champion	950
9-6	The Flower of the Tribe.....	Nestor	950
9-6	Temptation.....	Reliance	1,000
9-7	Three Million Dollars.....	American	1,000
9-7	Duty.....	Imp	1,000
9-7	Infinitive Ways of Providence.....	Itala	
9-8	A Western Tramp.....	Bison	950
9-8	A Romance of a Wager.....	Lux	642
9-8	The Best Policy.....	Solax	975
9-8	Romeo and Juliet.....	Thanhouser	
9-8	Faded Roses.....	Yankee	
9-9	A Dream with a Lesson.....	Great Northern	
9-9	The Twin Squaws.....	Powers	950
9-9	His Dream.....	Reliance	
9-11	The Stage Robbers of San Juan.....	American	1,000
9-11	Charley's Butte.....	Champion	950
9-11	By the House that Jack Built.....	Imp	1,000
9-11	Tangled Heartstrings.....	Yankee	
9-12	The Lost Letter.....	Bison	950
9-12	Gray Wolf's Grief.....	Powers	950
9-12	The Buddhist Priestess.....	Thanhouser	
9-13	Cain's Retribution.....	Ambrosio	
9-13	Tiny Tom Wins a Lottery Prize.....	Ambrosio	
9-13	The Red Devils.....	Champion	950
9-13	At Perry's Ranch.....	Nestor	950
9-13	The Cobbler.....	Reliance	950
9-14	The Mother of the Ranch.....	American	1,000
9-14	The Brothers.....	Imp	1,000
9-14	Faith.....	Rex	975
9-15	Lone Star's Return.....	Bison	950
9-15	The Altered Message.....	Solax	950
9-15	In the Chorus.....	Thanhouser	1,000
9-15	Woman.....	Yankee	950

COMEDY

8-16	The Dread of Microbes.....	Ambrosio	
8-16	How the Girls Got Even.....	Champion	950
8-16	The Phoney Ring.....	Solax	945
8-17	Toto's Cart.....	Itala	
8-18	Bill Tries to Make Bread.....	Lux	406
8-19	Mutt and Jeff in the Banking Business.....	Nestor	950
8-19	Foolshead Manikin.....	Itala	
8-19	The Blunt Sword.....	Itala	
8-21	How They Work in Cinema.....	Eclair	
8-23	A Gay Bachelor.....	Solax	970
8-24	Aunt and the Cowboys.....	American	500
8-24	As a Boy Dreams.....	Imp	1,000
8-24	Castles in the Air.....	Rex	1,000
8-25	Bill Follows the Doctor's Orders.....	Lux	450
8-25	What a Pennyworth Did.....	Lux	450
8-26	Foolshead—Chauffeur.....	Itala	
8-26	For a Straw.....	Itala	
8-26	Mutt and Jeff and the Country Judge.....	Nestor	950
8-28	A Marriage in the Stars.....	Eclair	755
8-28	An Obliging Young Man.....	Eclair	235
8-28	His Royal Highness.....	Imp	
8-29	The Moth.....	Thanhouser	1,000
8-30	Tweedledum's White Suit.....	Ambrosio	
8-30	How Tony Became a Hero.....	Champion	950
8-31	The Patched Shoe.....	Solax	974
9-1	The Toss of a Coin.....	Imp	
9-1	Bill as a Gamekeeper.....	Lux	504
9-1	The Invisible Wrestler.....	Lux	340
9-2	Mutt and Jeff and the German Band.....	Nestor	950
9-4	All on Account of a Coat.....	Eclair	886
9-6	Hector's Inheritance.....	Solax	956
9-6	Tweedledum and the Adventuress.....	Ambrosio	
9-8	Bill Buys a Lobster.....	Lux	350
9-9	Foolshead, Hypnotizer.....	Itala	
9-9	Mutt and Jeff and the Escaped Lunatic.....	Nestor	950
9-11	How Teddy Lost His Bet.....	Eclair	235
9-13	Her Uncle's Will.....	Solax	980
9-15	Bill as a Bill Poster.....	Lux	573
9-15	Has Mania for Collecting Antiques.....	Lux	357

SCENIC

8-17	In the Valley of Viege.....	Itala	
8-24	Anna Harris in the Swimming Marathon.....	American	500
8-24	Modern School of Italian Cavalry.....	Itala	
8-28	Hot Springs, Arkansas.....	Imp	
9-6	Italian Artillery.....	Ambrosio	
9-7	Picturesque Colorado.....	Rex	

EDUCATIONAL

9-11	How Poor Babies Are Reared in Paris.....	Eclair	630
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DAILY INDEPENDENT RELEASES

SATURDAY: Essanay, Gaumont—Kleine, Pathé, Vitagraph.
MONDAY: American, Champion, Eclair, Imp, Yankee.
TUESDAY: Bison, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.
THURSDAY: American, Imp, Itala, Rex.
FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.
SATURDAY: Great Northern, Itala, Powers, Reliance, Nestor.

MOTOGRAPHY

Published Monthly by ELECTRIC MAGAZINE CORPORATION, Monadnock Building, Chicago

EXPLOITING
MOTION PICTURES

SELIG'S
"LOST IN THE JUNGLE."



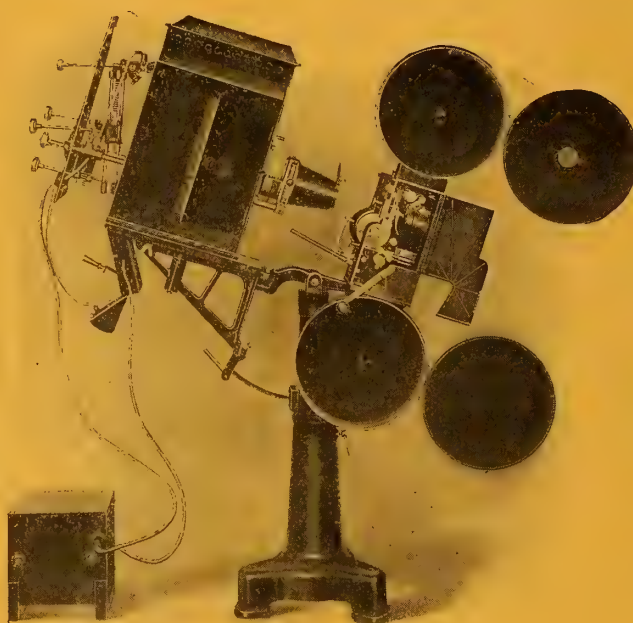
Announcement No. 3

Simplex

THE PEER OF ALL

MOVING PICTURE MACHINES

THE table for lamp-house is provided with a substantial swing movement which instantaneously brings the lamp into optical center either with the M. P. Projection or Stereopticon lenses, and the Tilting arrangement, giving ample latitude, is governed by the moving of the support through the arc provided at the back of the stand.



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**NO MORE TROUBLE WITH CITY EXAMINERS IF YOU USE THIS
Thoroughly Fireproof Machine**

New York, Boro of Brooklyn, Oct. 3, 1911.

MANHATTAN SLIDE CO., 124 East Fourteenth Street.

Gentlemen:—The "Simplex" Moving Picture Machine that I bought through you is undoubtedly the best projector we have ever used in Prospect Hall. After using the other machines I cheerfully state that the "Simplex" is decidedly the best and gives us entire satisfaction.

Yours very truly, WM. D. KOLLE, Prop.

**"Just the Machine the Department has been looking
for."—City Official Inspector**

EASIEST OF ALL MACHINES TO HANDLE, THREAD AND OPERATE

SALES OFFICE

23 East Fourteenth Street, New York

MOTOGRAPHY

Published the 15th of each month by

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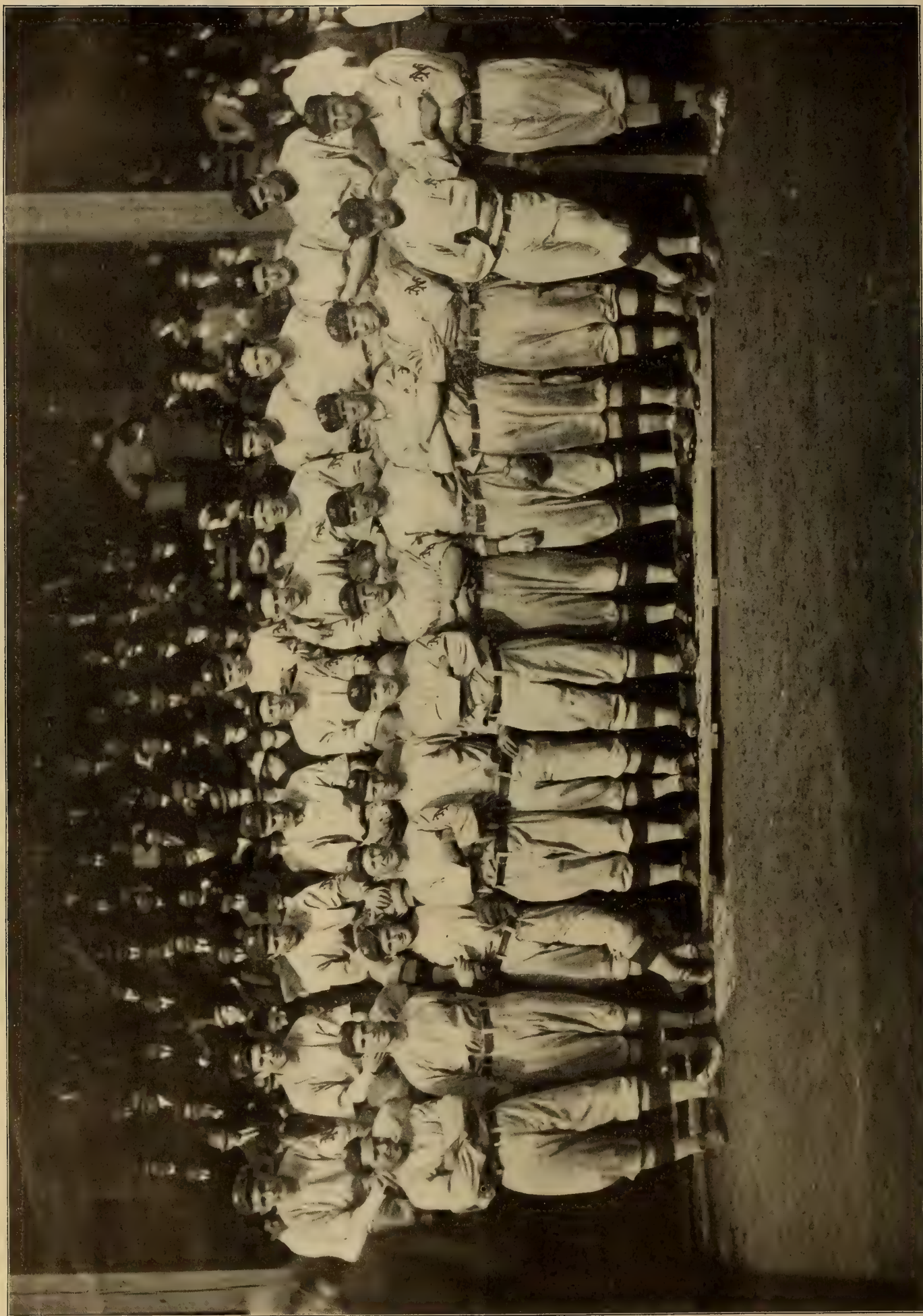
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NOTICE TO SUBSCRIBERS

Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted directly by International Postal Money Order, or sent to our London office. The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.



The New York Giants—From the Essanay World's Series Baseball Film.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VI.

CHICAGO, OCTOBER, 1911.

No. 4

MOTOGRAPHY ON THE NEWS STANDS.

THIS October number of MOTOGRAPHY will be found on the news stands in all the cities of the United States. Our reason for thus making the magazine—originally designed for the trade—available to the public indicates an interesting evolution in the status of the motion picture.

A few years ago the motion picture was struggling for a place and for recognition as an actual, classified entertainment. Those who attended its shows were not proud of their choice of pastimes, and knew nothing of makers' names or actors' faces on the screen. It was merely another opportunity to while away an idle hour.

What a change has taken place since then! Today everybody goes to the motion picture show at least occasionally, and they tell their friends about it. But besides this occasional clientele there has been developed the motion picture fan—the earnest devotee of the art, who tries hard to see every film, who knows every maker as soon as he sees the picture on the screen, and whose acquaintance with the actors and actresses of the film stock company is almost personal. He is consistently enthusiastic, this film fan; and he is surprisingly strong numerically.

So long as MOTOGRAPHY—and its predecessor, *The Nickelodeon*—was demanded only by the motion picture exhibitor, there was no need to put it on the news stands. The theater manager preferred to subscribe for it a year in advance and get it with his other mail. That may not hold true for other trade papers, but it has been our experience. We have built up a list of thousands of subscribers with comparatively little news-stand demand.

The explanation for this is very simple. The average man, unless he is living literally from hand to mouth, prefers to buy his favorite trade paper by the year *when he feels sure he will want every number*. If he is not particular about missing a copy here and there, he may prefer the news stand. But we are proud to say that those who once read MOTOGRAPHY keep on reading it every month. We assert boldly that our percentage of subscription renewals—that is, those who, when their year's subscription expires, promptly subscribe for another year—is much larger than the average in *any* field. That is why we have never before found the news stand necessary to our circulation.

But now comes the film fan and upsets all our calculations. He is not of the trade; he is a layman, of the vast unclassified public, and accustomed to buy his reading matter when and where he pleases, according to his mood. Today he is a film fan, and he has found that MOTOGRAPHY is intensely interesting. He buys a copy. A year from today he will still be a film fan, and still reading MOTOGRAPHY; but he does not know that. He will not always trust his own enthusiasm to last a year; so he buys his film literature from month to month.

The film fan is one of the reasons why we put MOTOGRAPHY on the news stands. He forced us to it by sheer persistence in asking for it all over the country, and with this assurance of a new market and a big one, for our magazine, we met the demand.

Incredible as it may seem, almost ten per cent of picture show attendance classifies under the fan type. That means that there are nearly half a million fans in the United States. We don't expect them all to read MOTOGRAPHY, but we do know already that we will add a good many thousand fans to our present trade circulation.

And we want to point out here and now the benefits to the whole industry of having a magazine like MOTOGRAPHY in popular circulation. The paper, we flatter ourselves, is clean enough and dignified enough to represent the industry as it actually is, and not as the newspapers have represented it. It can correct the false impressions that have been promulgated by misguided clergy and bench and fostered by ignorant or malicious newspapers and magazine editors. And best of all, it can make more fans by showing the beauty and value of the art itself.

The manufacturer, too, will benefit by having his products brought to the attention of the ultimate consumer—the "man behind the nickel." For once infuse a percentage of fans with eagerness to see certain films or series and the exhibitor has got to show them. He cannot long withstand the insistence of his patronage.

This may be a long explanation of why we put MOTOGRAPHY on the news stands; but we think it is important. If you don't think so, just watch our fan list grow.

THE MACHINE MARKET

JUST a year ago this month *The Nickelodeon* issued a special projecting machine number. In it were described and illustrated the Cameragraph, Edengraph, Edison, Motiograph and Pathé machines, all of which were then actively on the market. In this number MOTOGRAPHY, *The Nickelodeon's* successor, carries articles of interest to buyers and users of projecting machines.

It is interesting to note the changes which have taken place within the year among the makers of these machines. Of the five makes mentioned above, only three still show any activity—the Motiograph, Cameragraph and Edison machines. At present it is safe to say they have the field; although the new Simplex machine, described on another page, promises great things.

So the year has put two of the five original makes practically out of the running, and has brought out one brand new one. The Pathé machine is off the market. The Edengraph for some reason has never shown any conspicuous activity, although its design has received

favorable comment. The Pathés have not explained why their machine was withdrawn; it seemed to meet with favor while it was pushed.

So that leaves only the Cameragraph, Edison, Motiograph and Simplex as practical machines on the market. It is not for us to say which is the best of these, if, indeed, there be any best, which we doubt. The prospective buyer of projection apparatus will read the advertisements of these makers, send for more information, and then purchase according to his individual choice. In the present highly developed state of the art of machine manufacture, it is safe to say that whatever his selection, he will receive a wonderful piece of mechanism, efficient, durable and satisfactory. It takes a vast amount of skill to make a perfectly successful projecting machine, but the makers have achieved that skill through years of constant effort toward improvement. No doubt further improvement will follow; but it is difficult just now to see exactly where it will lie.

ORIGINAL SUBJECTS FOR PHOTOPLAYS

EVERY week there are released in this country over half a hundred motion picture stories, dramatic and comic, most of which are original, in so far as any plot involving the usual human emotions can be called original. Out of this mass of material may be selected a small percentage of really extraordinary productions—beautifully staged and acted and painstakingly produced stories. And these, as a rule, are *not* original. Why?

Look through the pages of the last issue of MOTOGGRAPHY's Film Record and select the most important films of the year; or glance at the titles of the present collection of extra-pretentious, extra-long subjects. How many of them are original and how many are reproductions of classic bits of literature? The count will favor the latter by a strong majority.

The motion picture in itself, of course, is only a vehicle. It can be made to show anything. What it shows is dependent on the material available to the camera man. The material available to the camera man depends largely on the nerve and finances of the producer—*largely*, we say, but not wholly. For some of the material is provided by independent individuals who contribute poorly or well according to the treatment they receive.

It is the author, not the publisher, who makes the success and fame of a story. And it is the scenario writer, not the producer, who makes the success of a photoplay. The producer generally will not admit the truth of this; for he can only see the vast amount of thought and labor that he has expended in staging, and costuming, and rounding out the seemingly insignificant original scenario. He knows that a poor producer can spoil the best of scenarios; but does he realize that without a scenario or plot the best of producers can do nothing? Of course the plot may be the producer's own; but that does not alter the case.

It is true that many of the most pleasing dramas of the legitimate stage are similarly taken from gems of literature which, probably, were written originally without a thought of their dramatic value. But it cannot be contended that a majority of staged plays of the highest type are so conceived. Shakespeare's writings are literature only secondarily, and primarily scenarios. The connection between literature and the stage is closer than that between literature and motographic art, because the

latter lacks the element of dialogue, which is the very essence of story. But that fact does not interfere with the preparation of excellent scenarios, and should not prevent the execution of works intended exclusively for motographic production, as great as any in contemporaneous literature. Yet one can pick up, today, any one of a dozen current magazines and find in it at least one story that is better than the majority of original photoplays.

The only reason for this condition is that the author receives far better treatment from the publisher of magazines than he does from the maker of films. And as there are several hundred popular magazines and comparatively few film makers, and competition is consequently keener among the former, the market is more assured. For the good writer is rare, though the poor writer is legion, and the good story is always at a premium. So the good writer does not have to write motion picture scenarios; indeed, he has no time to bother with them, for their remuneration is small and the credit for their production is not forthcoming. Under the present policy of the film makers, the author of real ability is not even interested in scenario writing, and doubtless feels considerable contempt for that branch of endeavor. Of course there are exceptions, but not enough of them to go around; so the rule holds good.

The responsibility, or the blame, for this state of affairs rests wholly with the film manufacturer. He can give the author both money and fame if he will. That he does not is due to sheer short-sightedness and ignorance of the literary temperament. Thousands of dollars for production, but little or nothing for the writer—that is his attitude, unconsciously or not. He forgets that in the story market he is competing directly with magazine publishers who will pay almost any price for a good story. And so he turns away the good writer and attracts only the hack writer and the unsuccessful litterateur.

When the film maker makes and realizes these truths we shall have meritorious productions that are *original*; but not until then.

CURRENT EDUCATIONAL RELEASES.

ON ANOTHER page in this number will be found the first installment of a new department "Current Educational Releases." In it will be reviewed briefly the film subjects released during the previous thirty days which are of an educational nature. By *educational* we mean those subjects, aside from the better class of dramatic actions, which tend to instruct the observer and convey to him a further knowledge of the commoner sciences—geography, history, natural history, scenery, foreign customs and sports, industrial activities—in short, almost everything but dramas and comedies.

Among those who have not thought much about it, there is prevalent a misunderstanding of the function of the scenic picture. It is popularly classified as educational; yet scenery is fundamentally and primarily merely entertaining. That is, it appeals first to our emotional side. We respond to beautiful scenery, whether real or pictured, much as we respond to beautiful music. It is educational, first because anything that is beautiful and appeals to the better emotions is educational; and second because it gives us a knowledge of the harmony of construction of this beautiful old world of ours. But the educational function is purely secondary. A scenic mo-

tion picture is really only a pleasure-giving device. Perhaps if that were better understood exhibitors would feel less reluctance to show scenic subjects. It is that dry word *educational* that is objectionable.

In spite of our argument, however, we are listing scenic films under this new department of "Current Educational Releases." Indeed, if we are not mistaken, scenic films will form the greater portion of the list. And this is as it should be; for in all the broad field of motion pictures—dramatic, comic, educational—none are so pleasing to all of us, or bring out the best that is in us, as the perfect reproductions of beautiful scenery. The human craving for scenery is unquestionably the strongest of any purely aesthetic demand of our natures. Men spend thousands of dollars traveling in search of nothing else but scenery—men who would think twice before paying a few dollars to see the finest drama in the world.

Of all forms of motion pictures, scenic films are the most popular and will always be so.

Probably the next important numerically in the educational list is the industrial film. Some exhibitors are wont to look upon this class with even less favor than scenic films. The explanation for this attitude lies in a suspicion that the industrial film is in many cases a subtle form of advertisement. While this idea may not be entirely without foundation in fact, it is not true to any important extent. An industrial film showing the manufacture of aeroplanes, for example, would probably be taken, if in this country, at the works of the Wright brothers, or of Mr. Curtiss. To a certain extent, their product would be advertised; but it would be foolish to maintain that that fact injured the value of the picture, either from an educational or a monetary standpoint. To make any industrial picture it is necessary to secure the co-operation of some individual or company who has been successful in the industry pictured, and if they get any incidental publicity out of it they are surely entitled to it. Industrial films are educational in the best sense of the word. They make the observer familiar with the construction and operation of the things he sees all about him, and so give him a broader view of life.

MOTOGRAHY has never attempted to publish the synopses of all current films, because being a monthly magazine it could neither give the requisite space nor obtain the complete lists for any considerable period ahead of press date. Besides, the bulletins of these releases are published by their manufacturers and distributed free to exhibitors, and to reprint them would be mere duplication of effort.

But we have often been asked why the manufacturers do not get out more educational and scenic subjects. It has occurred to us that perhaps the average exhibitor does not realize how many of that classification are actually being produced. Our new department, by isolating these film subjects from the great mass of dramas and comedies, will enable the exhibitor to see at a glance just how many educational films are available at any time, while a more careful perusal will indicate their individual value and interest.

We have avoided giving release dates on these films, because we do not consider the release date on an educational subject of any importance after the first showing. Most of them are just as valuable old as new. Those who are curious to know dates and lengths can find them in the Complete Record of Current Films, which is always the last two pages in the magazine.

THREE-REEL SUBJECTS.

POSSIBLY we should have headed this "Multi-Reel Subjects," since it will apply quite as much to two-reel or five-reel stories as to three-reel. But three reels seems to be the popular length just now, besides being near the length of the average picture program; so we will let it stand.

The motion picture subject of more than one reel is not new. But heretofore they have always been special—indeed, we might say *very* special—and now they are becoming as common as split reels, if not commoner. There is discernible, in fact, a tendency among makers to select the heavier and longer pieces of classic literature for motographization, regardless of the amount of negative film required to record them.

We must credit the manufacturers with taking the whole responsibility in following this new path. It is not indicated that any representative number of exhibitors clamored for the three-reel subject, or even expressed themselves upon it one way or the other. Having it put up to them, completed and ready to run, they accepted it as they do other offerings of similar nature. So the fact that there are three-reel subjects, and that exhibitors are running them, is not necessarily evidence that three-reel subjects are a natural step in the evolution of the art, or that they are economically good.

Other things being equal, the greatest bulk always attracts the greatest attention, and even a mediocre subject, if done into several reels, is bound to be more prominent than its one-reel neighbors. So there is always the possibility, when a three-reel subject is announced by its maker, that the interest it excites is really due more to its size than to its intrinsic excellence.

But this supposition is purely hypothetical. Fortunately not one of the three-reel subjects so far produced can be called mediocre by even the veriest pessimist. The only danger is that the success of these unusually good three-reel subjects may encourage other makers, or the same makers at other times, to produce subjects of similar length but inferior strength. An exhibitor can get away with a half reel of mediocre film very nicely; a full reel of the same has a noticeably bad effect; and such a subject dragged out to two or three reels would be impossible.

The great objection to the three-reel, as ordinarily released, is that it must be shown by the exhibitor on three separate dates. This makes a continued story out of it, with the vast majority of the attendants able to see but one part out of the three. For it must be admitted that while every exhibitor has a certain percentage of his attendance as steady customers, who come at every change of film, this "fan" contingent is not big enough to influence the arrangement of the program. Most people go to the picture theater but once a week, or once in two weeks, or at irregular and indeterminate intervals. The three-reel subject which appears in three installments is wholly lost to them.

Assuming, then, that the better way is to release the three reels of such a subject simultaneously, calling two of them specials or some such arrangement, we are confronted with another difficulty. The exhibitor whose program only contains two reels cannot show the three-reel at all; or, if he does show it, he must do so at a sacrifice because in lengthening his show he cuts down the number of shows per day. He might raise his admission price for the occasion, and indeed that would

probably be the most sensible way; but as a rule he will not do that.

The exhibitor whose program consists of three reels, on the other hand, can use the three-reel subject nicely. But if he is accustomed to making up his program of varied subjects, as, for example, a drama, a comedy and a topical or scenic, he is apt to object to giving over the entire show to one subject. In a varied program everyone must find at least one interesting thing, but in a program monopolized by a single subject some will be pleased and some displeased.

Yet there can be no doubt that of the two methods, it is better to show all of a multiple-reel subject in one program, even to the elimination of all other factors from that program. And it is true, too, that when the subject is really good, as have been practically all the extra-long pictures yet produced, the exhibitor gains rather than loses by devoting a show to it—provided it does not happen too often.

Fortunately the expense and difficulty attached to the manufacture of multiple-reel subjects form a more or less automatic check on over-production. The manufacturer will hardly venture to undertake such a pretentious production until he is sure of its favorable reception. And it is to be hoped that he continues in this frame of mind. The three-reel subject can only be successful, under present exhibiting conditions, while it remains an occasional novelty; and to receive any favor at all it must be practically perfect in story, acting, staging and photography.

AIRSHIP PICTURES.

NOVELTY has always been the first principle of motion picture success, and today, as ever, the makers of films are always searching for unique and new subjects. The only objection to this course is that it generally begets a tendency to regard a thing as no longer novel when it has been motographed once or twice.

An aeronautic enthusiast remarked the other day that in spite of the excellent aeroplane pictures that have been taken, there is room for a great many more. We have all seen airships now, and the first flush of novelty has gone. But with the new art has been born a new race of enthusiasts—"fans," if you like. And they certainly are a violently enthusiastic lot. They think and talk and dream of nothing else but aviation and its apparatus. There are thousands of these new fans—and they will go ten miles to see a new motion picture of airship flights.

It always pays to cater to the fan in any field; for he spends all his time, money and energy in the direction of his particular "bug." That is a good point for the film makers to keep in mind.

SUNDAY IN WICHITA.

Moving picture showmen of Wichita, Kan., have learned that they do not have as much right under the state law and city ordinance prohibiting Sunday opening as do cigar stands, soda fountains, lunch counters and news stands. A delegation of moving picture show owners called on City Attorney Earl Blake to get warrants for every business man who might keep his place of business open on Sunday.

They did not succeed in getting the warrants issued. The city attorney informed them that the law could not be construed to cover such cases.

Assistant City Attorney Jocquems was also approached, but Mr. Jocquems turned the delegation over to Mr. Blake.

The delegation of show men represented Clayton T. Cunningham and S. E. Barnes, of the Colonial; F. W. Rollins and A. R. McGrew, of the Elite; Frank Mangold and L. R. Turner, of the Novelty; B. Jensen and Ross Davidson, of the Yale; and Wm. Berrie and B. Kelly, of the Marple.

During the past two Sundays the five-cent theaters have opened and the managers have been arrested and fined under a city ordinance which says that "butcher shops and other places of business shall not be open on Sunday."

Attorneys for the moving picture show houses claim that if their business is classed as "other places of business," then they should either be allowed to run like other places of business such as cigar stands, soda fountains, lunch counters, etc., or all should be closed.

It was with an idea of getting the city attorney to either relent and interpret the city ordinance their way or stir other business houses up by forcing them to close, that the city warrants were asked.

DENVER PLANS FILM ADVERTISING.

To advertise Denver and Colorado in films is the plan of the commercial bodies of Denver, working through the publicity committee of the chamber of commerce.

The pictures for this campaign were taken during the industrial parade that was given there July 18, during the convention of the National Association of Real Estate exchanges. There were views of practically every point of interest in the city, motion pictures of 15,000 school children marching in line, views of hundreds of Colorado's pretty girls, who took part in the parade, and hundreds of feet of motion pictures showing Colorado's wonderful development.

The taking of these pictures was one of the incentives to make the parade, July 18, the most magnificent display of the kind ever seen in the city. The parade committee afterwards formed a permanent executive committee consisting of the presidents of the various local commercial bodies and such outside commercial bodies as care to join in making the parade a success.

It was decided that this committee should co-operate with the publicity committee of the chamber of commerce in making the parade such that the pictures of it, shown in the moving picture theaters and by private lecturers throughout the country, will be advertising of which Colorado may well be proud and which will bring thousands of tourists and settlers to the state.

THEATERS ON BOARD SHIP.

Attempts are being made to establish a moving picture outfit on each of the steamers of the Clyde line, plying between New York and Jacksonville, Fla.

If the steamship company accepts the proposition moving pictures, largely of an educational and scenic character, will be presented free to passengers.

News of the world as received by wireless will be flashed on the screen, instead of being published in papers, and the social halls of steamers will be so arranged that pictures may be shown day and night. Pictures showing the resources of Florida will also be displayed.

Butterfly Theater at Milwaukee

By Charles F. Morris

MILWAUKEE, WIS., already known for its handsome picture theaters, has another new one that bids fair to rival, in external beauty and internal appointments, the best in the land. The Butterfly theater is a credit to the motion picture industry, for it represents that advance guard, constantly growing larger, of what we may expect in the picture theater of tomorrow.

The Butterfly was opened September 2, 1911. Everything about the building has been built with a view to furnishing personal comfort to the patrons. The seats are the comfortable kind that fit into the back at just the right place. They are all twenty-inch seats and placed thirty-two inches from back to back, thus giving the patron plenty of room for his feet without getting tangled up with the feet of the person in front of him. There will be plenty of light, but so subdued as to prevent all strain on the optic nerve, and the ventilation is as nearly perfect as it can be made. Every three minutes there will be a complete change of air, which in itself is sufficient to recommend the new playhouse.

In these days of fresh air monomaniacs it is gratifying to know that in this house one can enjoy the evening's show without being compelled to breathe the same old air over and over again. No fear of germs need disturb the enjoyment, for they will be gathered up and carried out of the building by the same process that carries out the foul air. Another point in the construction that will add to the comfort of the patrons is the fact that the building is absolutely fireproof.

The ceiling at its highest point is forty feet from

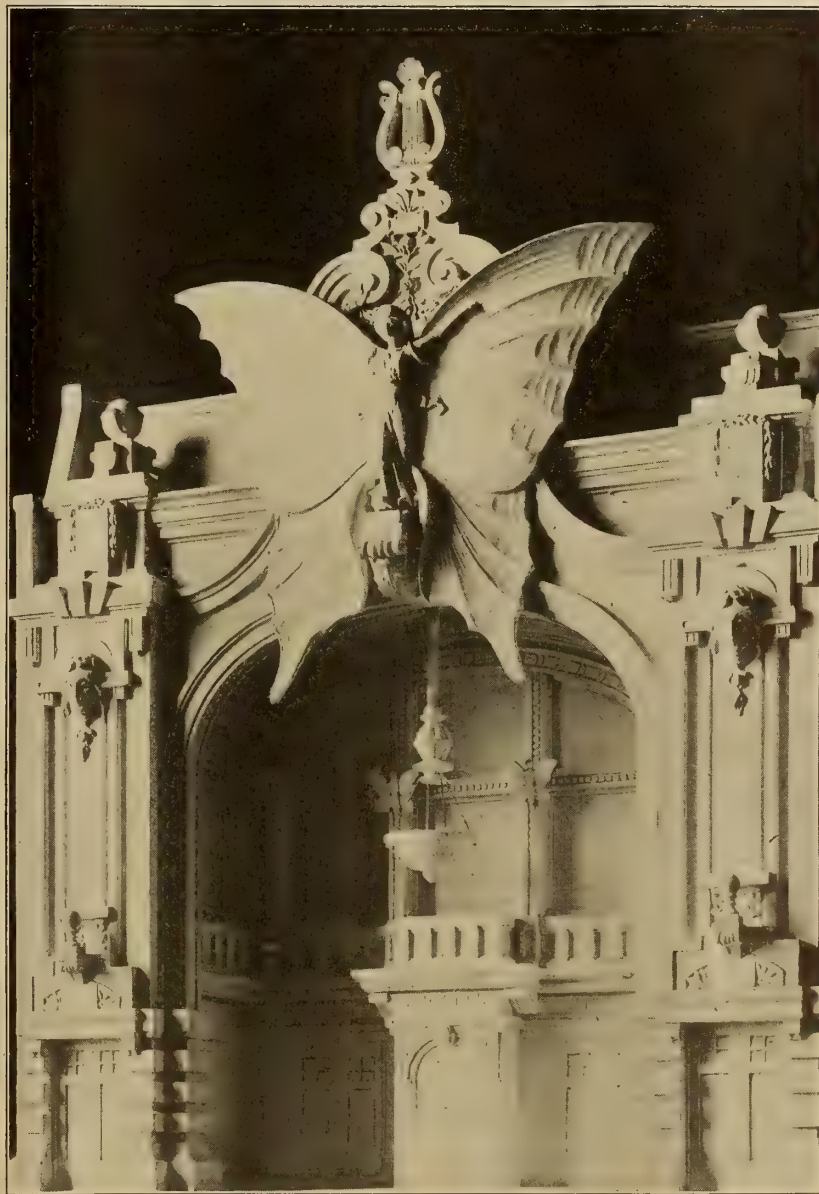
the floor which insures plenty of fresh air at all times. The lighting is exclusively the indirect system, producing the so-called "eye comfort pictures," the only ones shown in Milwaukee. Although there are 2,000 lamps in the interior of the theater not a single one is visible to the eye.

The new theater is unique in its construction, its principal ornament being a huge butterfly, the body of which is the figure of a woman. The butterfly from which the theater takes its name measures twenty-seven feet from tip to tip of its wings. The veins of the butterfly's wings are studded with 1,000 tiny electric lights that furnish illumination at night. Two smaller butterflies ornament the front of the building just above the entrance. These are also illuminated with electric lights and 2,000 other lights are placed advantageously over the front of the building, making an illumination of over 3,000 lights in front.

The building stands on a solid reinforced concrete footing which rests on 270 piles driven to a depth of fifty feet. The framework is of steel, the walls, floor and roof are of reinforced concrete, making the entire structure strictly fireproof. It has a frontage of 45 feet on Grand avenue and a depth of 150 feet, with an L in the rear measuring 50 by 20

feet. Including the balcony the seating capacity is 1,500. On the main floor are located twenty-five boxes with four seats in each box. On the balcony floor there are sixteen boxes seating eight persons in each box. The seats are all comfortable and not crowded as to space.

Besides an orchestra of ten pieces there is a three-



Front of the Milwaukee Butterfly Theater.

manual pipe organ built especially for the theater to add to the musical entertainment. A staff of six vocal artists render solos and duets besides singing to illustrated slides. All popular songs of the day as well as classical numbers are given.

The owner of the theater made a tour of the principal cities of the country gathering all the points in connection with photoplay houses. These points, in conjunction with his own ideas, he conveyed to the architect with the result that the building in its completeness is in a distinct class by itself. The theater was erected by A. L. Ries, formerly of St. Paul, and is being managed by him.

The Wisconsin Electric Construction company, which has been engaged in the manufacture of gas and electric fixtures for the past fifteen years, installed the fixtures in the new Butterfly theater. The concern fitted out some of the largest buildings in the city with electric wiring and fixtures among them being the Pabst building, St. Joseph's church, the residences of Gustav Pabst and William Uihlein and the office building of the F. Mayer Boot & Shoe Company. The company also did the work in the New Brunswick hotel at Minneapolis, the hospital buildings at Newberry, Mich., and many other residences and buildings throughout the United States.

The entire lighting system installed by the Milne Electric Company, of Milwaukee, is known as the multiple series, low voltage system. It is one of the best equipped low voltage installations in the world. The exterior and interior of the Butterfly is controlled by this system, making a safe voltage and avoiding electrical fires.

The demand of the public as well as the stringent laws that are now being passed, and the laws that are in force regarding the installing of electric wires in buildings to avoid the dangers of fires, has caused the constructing and laying of wires to become an art in itself. The work carried on by the Milne Electric Company in the new Butterfly theater was done along the most modern lines, and all dangers of cross wires and other conditions which cause destruction have been eliminated.

The Milne Electric Company is expert in this line of work, other large installations having been made by the concern in Dreamland, the Princess, Crystal, Empire, Majestic and other theaters and buildings.

The Northwestern Concrete Company with offices in the Pabst building, has been following in the wake of modern construction to meet its strongest competitors—fire and wind—and demands of the masses for that which is modern and a continual evolution along the lines of safety and perpetual newness.

The Butterfly theater, just completed, was built along the lines of modern demands. The Northwestern Concrete Company had in charge the building of the foundation, main floor, roof, staircase and balcony, all this being of the finest concrete. The foundation was so constructed that it will withstand a twelve or sixteen-story building to be built upon the property.

The concrete company has built several buildings in Milwaukee. One of these is the addition to St. Mary's hospital, which is of reinforced concrete. It also has a contract to build the abutments and pier for the 900-foot bridge which is to span the Illinois river at Peoria, Ill.

American people are amusement mad. This craze for divertimento has affected all classes, rich and

poor, cultured and plebeian. One particular sort of entertainment cannot supply this craving multitude for subjects wear themselves out. So it has been with melodrama. Not many years ago thousands of persons frequented the theaters where melodrama was produced; now there are but very few melodrama houses in the country. Instead the cities, towns, villages and hamlets of the country are dotted with moving picture shows which have taken the place of the melodrama, and with the thousands upon thousands of persons frequenting moving picture show houses a tremendous demand for pictures has sprung up, which in itself has established a new industry. Devoted to the manufacture and exchange of films, Milwaukee has one of the largest film exchange houses in the country, known as the Western Film Exchange, with branch offices in New York and Kansas City.

This exchange supplies the new Butterfly theater with a special service. Each program will contain a most accurate selection of American and foreign film productions. The projecting apparatus installed in this theater was furnished by the exchange.

The mason work of the Butterfly theater was done by Edward P. Steigerwald. Concrete, which is fast becoming recognized as the best and most durable substance for mason work, has been used extensively in this new building. Besides the foundation, the walls, floors and roof are of reinforced concrete with a frame work of steel, making the building absolutely fireproof.

"Filmless" Motion Pictures

A demonstration of "filmless animated photography" is described by the London *Bioscope*. Apparently, by "films" one is to understand a "preparation of celluloid, through which light is transmitted showing a picture." The process is essentially an adaptation of the old aphenescope cinematography. The film is in the form of a strip of cardboard, over 4½ inches wide, each picture measuring 3⅝ inches by 2¾ inches. Onto these pictures, which were run through a very large form of cinematograph, the light was thrown from two projectors, each taking 35 amperes, and the reflections from these pictures were then projected upon a screen of about seven feet by five feet. By this means it was possible to get a series of living pictures. Even with this large amount of illumination and the smallness of the screen, the brilliancy was below that at an ordinary picture theater. Whether it will be possible to improve this state of affairs remains to be seen.

Higher License in Indianapolis

That the city of Indianapolis should reap at least \$250,000 each year from licenses on so-called luxuries is the belief of Mayor Shank, who has said that he intends to have framed a new ordinance on licenses. Radical changes in the license fees are proposed by the mayor. Automobile owners would be required to pay a yearly license of \$10, instead of \$3, the present fee. Moving picture shows would be taxed \$200. Clairvoyants would be required to pay \$50 a month or go out of business. They pay only \$50 a year for the privilege now. The license probably will include a high license for airships and other forms of air craft. Hotel owners would be compelled to pay 50 cents a year license for each room.

Science Invading the Player's Realm

By Robert Grau

THE problem as to whether the people of the stage are financially affected by the encroachment of science and artifice in their realm, is one that has yet to be properly coped with, though it is not to be doubted that singers and players of standard repute have already grasped the significance of the motion picture and the phonograph—and few there are of these who have not bowed to conditions, also profiting—in many cases hugely.

The alarmist who predicts that the usefulness of the pianist will soon be exhausted, takes his cue from the new devices in use in picture theaters. These, however, have not all been found economical, and in many instances the failure was so pronounced that a return to the older method was necessary.

The phonograph companies have achieved their greatest results from their arrangements with the world's greatest singers. The Columbia Company began importing singers from Rome, Milan and Naples, before their fame was achieved in this country, and thus got their records at a far lower honorarium than if they had awaited the advent of these artists in our opera houses. It is also true that some of the singers brought from Buenos Ayres and Rio de Janeiro, have never sung in public here to this day—but their vocal records are potent nevertheless.

An illustration of the conditions in negotiating with distinguished stars of the opera is shown by the experience which the Victor Company had five years ago with Madame Luisa Tetrassini. The diva was singing at the Tivoli theater in San Francisco. She had scored a sensational success, but had not yet become famous. Tetrassini offered to give all of her vocal records to the company for \$1,000 outright, and no royalty. This offer the company declined. It now pays this same artiste royalties amounting to over \$35,000 a year, while the bonus given to her for her consent was just fifty times as much as that which she was willing to take at the outset.

Caruso has been consoled for the period of inactivity at the opera house the last two years by the knowledge that his phonograph royalties exceed by far the fees he has lost by not singing in grand opera, though there are those who believe the illustrious tenor's incapacity is due greatly to the strain he has undergone with his voice in the effort to preserve for future generations the records of his marvelous artistry.

The impresarios of grand opera in this country are giving serious consideration to the phonograph, and an effort has been made to obtain the services of the singers cheaper, owing to the opportunity for added earnings, but as yet no concession has been made, the artists claiming that the phonograph has helped to solve the impresario's problems by the fact that the balconies and galleries of our opera houses are now filled by people who got their first incentive for opera going through hearing the vocal records of the singers in their homes, and even in penny arcades.

The day of the stranded Thespian has passed. No longer do we hear of "the walking actors," nor is the "Rialto" in New York City the scene of their congregation as it was wont to be in quite recent years. The cause of the change lies in the demand from the film companies for the very best talent. Recently in one reel exhibited by the Edison company the writer recognized no less than four prominent players—not one of whom is rated in less than three figures when negotiating for a weekly salary—while the producer for the Vitagraph Company, Mr. Charles Kent, has had as high a weekly stipend as \$250.

But it is the advent of the talking picture in the very near future that is expected to create the greatest upheaval in theaterdom. Already the spectacle of two of America's foremost managers (Charles Frohman and Henry W. Savage) in fierce competition for the American rights for the French talking pictures, now exhibited at the Olympia in Paris, has been on view, and it is the last named gentleman who has captured the prize.

The effort to synchronize the motion picture and the phonograph so that operas and plays may be reproduced as to voice, motion and color, has been going on for years, and Mr. Edison has promised that the day is not far off when the workingman will present his dime at the box office of the modern theater of cinematography and in return will witness a complete rendition of operas, with the world's greatest singers in the cast. Moreover, he has predicted that the counterfeit presentation will be well nigh perfect.

Just once has an achievement of the phonograph caused regrets, yet even in this instance the records proved, alas, too true. Up to 1904 Adelina Patti refused absolutely to sing for the various companies, despite that as high as \$75,000 was guaranteed to her by one of the competitors. In the fall of 1904 this writer entered into a contract with Patti for sixty concerts in America, paying her the extraordinary sum of \$5,000 a night. In this contract it was agreed that if Patti sang for the phonograph the income thereof was to be equally divided between her and the writer. But the diva, with that shrewdness that has characterized her entire unexampled career, declined to sing. Her decision in this respect was generally regarded as being due to Patti's reluctance to have her records preserved for future generations with her voice no longer what it once was.

Would that this were true. But alas! A year later, when no contract obligations remained to reduce her own income, the diva, who for thirty-five years was without a rival, allowed the Victor Company to "take" her in a few of the dear old songs she was wont to conjure with, such as "The Last Rose of Summer," and "Home, Sweet Home." But let us draw a curtain here, save to acknowledge that here was evidence indeed that the phonograph records are as merciless as they are true. Patti drew tears from thousands with these plaintive melodies. The tears are yet forthcoming—but not from the same impulse.



The Plant of the Lubin Film Manufacturing Company at Philadelphia.



One Part of the Lubin Studio.

Some Features of the Lubin Plant

By Eugene Dengler

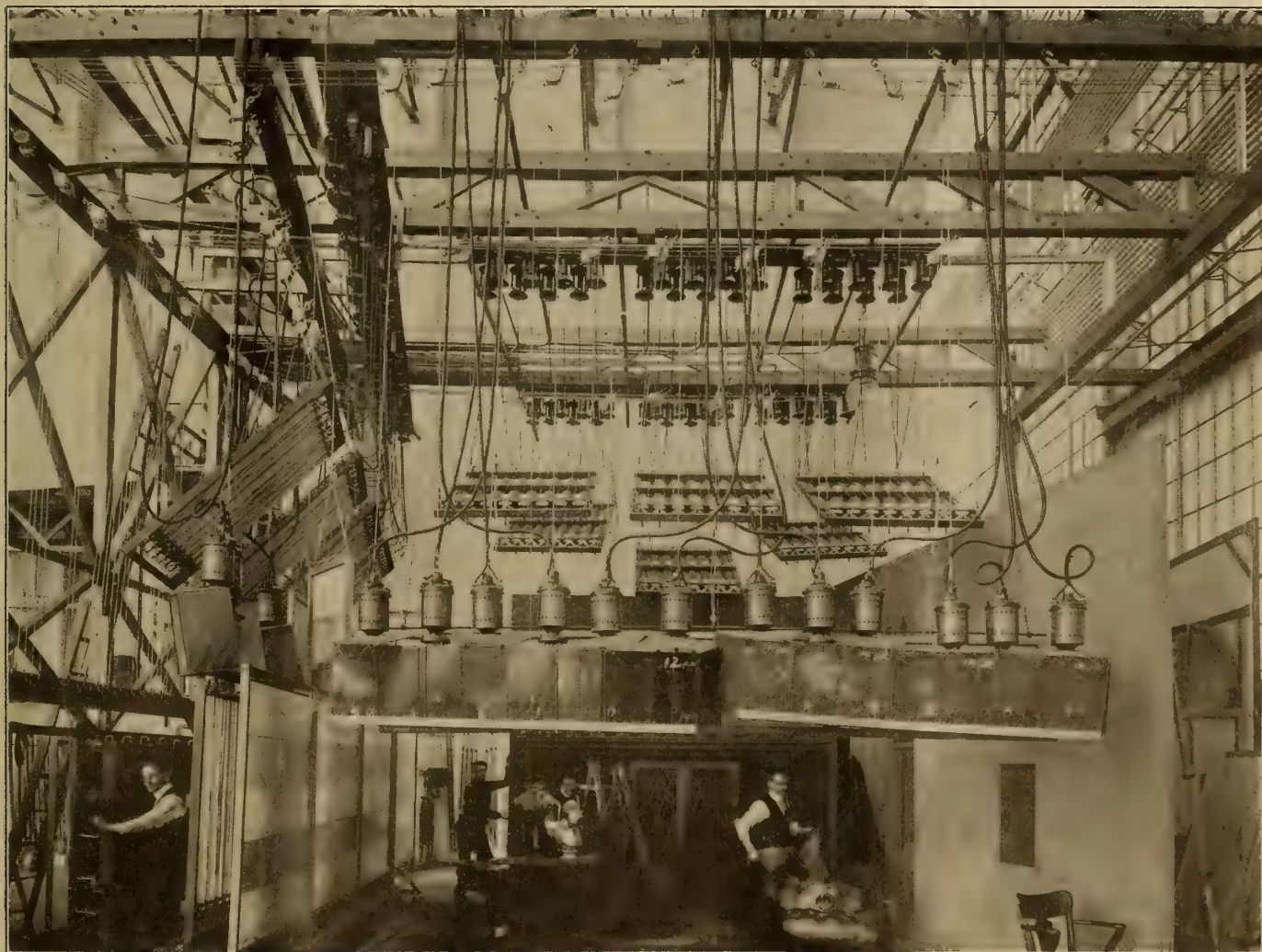
OBSERVANT film fans who were interestedly watching the Lubin product last year noticed, about the first part of summer, a marked improvement in the photography and staging of the pictures with the liberty bell trademark. Lubin films were always good; but the improvement mentioned made them more than good. In fact, it may be said, without fear of offending those other makers whose product is also more than good, that Lubin pictures became, at this critical period, unexcelled from a technical standpoint.

The explanation for this sudden progressive step lay in the fact that in April, 1910, the Lubin Manufacturing Company moved into and began operating its splendidly designed new plant. Men who have gone through this plant and studied its arrangements and appointments critically pronounced it a model in every way—the *ne plus ultra* of motographic manufactory.

The big Philadelphia plant embodies the result of ripe experience that dates back to the inception of the motion picture. Not only has Mr. Siegmund Lubin, one of the pioneers of the motographic industry, advanced

his own ideas, but a famous firm of architects, aided by a staff of photographic experts and motion picture men, developed and amplified the plans. No expense has been spared where expenditure would add, however slightly, to the result.

To begin with, the studio where the interior pictures are all taken is sixty feet wide, one hundred and sixty feet long, with a slanting roof, giving a clear inside space of fifty feet at the lower end, rising to sixty feet at the higher end. The front, two sides and the top are of glass, while the other side of the structure is built of pressed brick. During the warm weather there is a constant stream of water flowing down the glass roof in order to prevent the heat of the sun from reaching the interior. The inside of the studio contains no pillars or posts to obstruct the view, and but ten feet of the width has been taken from it. This space of ten feet is utilized for dressing rooms (which are built in tiers) and also for a huge paint frame. One end of the studio contains a large bolted frame work, which supports the battery of Cooper-Hewitt and Aristo flaming arcs, which are used



Artificial Light Stage Used in the Lubin Studio.



Part of the Lubin Laboratory.

for night work and cloudy days. The studio possesses two doors, which are said by contractors to be the largest glass doors in the country, which are opened whenever occasion demands the augmenting of the studio. There are, of course, smaller doors which permit the introduction of anything less in size than a railroad train. In the trap door of the studio is an enormous tank, heated

by steam coils, which makes the tank practical for winter work. This tank is also used, dry, for the insertion of a stairway so that the producers are enabled to give a view of a person coming from a lower floor to the next landing and then by erecting another stairway to continue their way by a second flight of stairs.

The photographic portion of the plant is housed in a brick building two hundred and fifty feet long, fifty feet wide and two stories high. This building contains the developing plant, dry rooms, joining room, stock room, wardrobe room, carpenter shop, etc. The general offices of the concern are located in a four-story building ninety feet long by forty feet wide. The shipping room is in the basement and occupies a space of forty by eighty feet. The entire top floor of this building is used for the manufacturing of projecting machines.

Besides these main buildings there are other outlying buildings, one of which is a brick building eighteen by one hundred and twenty-five feet, which contains at one end a garage capable of holding ten large machines, while the rear end is set aside for the storage vault for films. This storage vault is strictly fire-proof and is divided into chambers in order to prevent the spread of any fire that might possibly start. There is also a high pressure steam heating plant and dynamo room. The plant is in the form of a quadrangle enclosed within a high board fence, to which there are but three entrances, one for pedestrians; one for general vehicles and the



Another View of the Lubin Studio.

entrance to the garage. There is a gate house on Indiana avenue, which is in charge of a watchman and no one is permitted to enter or leave without his observation.

Mr. Lubin, the president of the concern, is about to begin some enlargements of the plant in order to facilitate the getting out of the two extra releases per week. He intends increasing the floor space of the studio 160 by 60 feet and installing another artificial light stage for the use of the directors during the cloudy weather and at night.

At the time the present Lubin plant was built the company was producing two reels of film a week. Today the output is four reels, released on Mondays, Wednesdays, Thursdays and Saturdays. The company's letterhead bears the locations of branch offices at Chicago, London, Berlin, Vienna, Manila, Moscow, Barcelona, Rio Janeiro, Milan and Sidney, and its export business alone is tremendous.

While it has established its reputation notably on its strong dramas and comedies, the Lubin Manufacturing Company was one of the foremost concerns to enter the realm of science in the interest of the medical fraternity. The head of the concern, Mr. Lubin, has long been interested in matters of this nature and has expended considerable time and money in furthering its interest.

The Lubin Company's latest work along these lines



Part of the Warldrobe Room.

was a twelve hundred foot film illustration of a lecture by the famous nerve specialist, Prof. T. H. Weisenburg, given to the members of the Alumni Association of the department of medicine of the Medico-Chirurgical College in the clinical amphitheatre, Eighteenth and Race streets, Philadelphia, March 21, 1911, and the auditorium



Part of the Lubin Dry Room.



A Corner of the Joining Room.

was packed with members and their friends, all eager to witness the introduction of this novel method of instruction.

The subject covered in the pictures and lecture was "The Gait, Station, Tremors and Other Symptoms of Various Forms of Nervous Diseases." The effect on the audience of the views shown was remarkable, murmurs of astonishment could be heard above the voice of the lecturer when some extraordinary view of the patients was depicted and the most minute forms of their afflictions were explained by Professor Weisenburg.

It is difficult to estimate truly the advance this makes in the teaching of medicine. In many respects teaching by films, rather than patients, is of advantage for they are constantly at command and can be shown at any time, and moreover, it is psychologically interesting that the observer will pay far more attention to a motion picture than to an individual because its novelty makes a far greater impression on his mind and compels his attention.

Scientifically it is also interesting, for no matter how well one observes a patient in life, there are always certain things which can be observed better by photograph. Moreover, it is important from the standpoint of medical history, for not only is it possible to record patients and their diseases, but it will be possible to compare the symptoms, for it is well known that the latter change in the course of evolution and the same disease may not give the same group of symptoms in the course of years.

Among the patients that were photographed were cases of locomotor ataxia, paralysis of one side of the body resulting from a hemorrhage in the brain, different forms of spinal cord disease, hysteria and different tremors and involuntary movements of the body. Among the most interesting is a patient who has involuntary movements of the tongue, in which this organ is protruded far beyond the lips in the most grotesque manner. Again, among the cases of hysteria is a patient who, while lying quietly, has no weakness of his limbs, and yet when he gets on his feet and attempts to walk, power to do so becomes increasingly difficult until finally he sinks to the floor totally helpless. Another patient, also suffering from a form of functional disease, has various grotesque movements of his arms, legs, face and body, some of which are dancing, shuffling, springing all of

them more or less bizarre. In a patient with paralysis of one side of the body the weakness in the limbs is beautifully shown, with the dragging, halting gait.

In the patient who has locomotor ataxia the difficulty in walking is clearly evident. Here, the patient could not walk without aid and for this purpose a rope was stretched across the stage and the ataxic walks while grasping this rope, and it is clearly evident that only for this he would totter and fall. Towards the latter end of the photograph he is shown standing alone with his feet wide apart, swaying in the most uncertain manner, and as he shuts his eyes he falls to the floor, showing in the most wonderful manner the ataxia which is one of the prominent symptoms of the disease. In another patient, who suffered from inflammation of all of the nerves of the body, there is depicted a so-called "steppage" gait. This patient has toe drop and cannot move his toes and because of this he is compelled, when walking, to lift his knees high from the ground, much like a stalking horse, the gait, because of this, being called "steppage."

The lecture was followed by a thunderous burst of applause and this was the more remarkable, considering the fact that the audience was not composed of mere students, but of grave and sedate graduates, many of whom occupy prominent position as members of the faculty of the college. Prof. J. M. Anders, when called upon, stated that, in his opinion, the innovation marked another epoch in the rapid advances being made by the medical profession and its aid, the moving picture film.

A recent feat performed by the Lubin Company was the taking of a series of flood pictures at Austin, Pa. As soon as the earliest reports of the disaster came over the telegraph wires the company had a camera man on the way to the devastated region, and he got there Sunday morning. He could make no negative that day because of adverse weather conditions; but the next two days proved excellent, and by Tuesday night he had material enough to make 640 feet of splendid positive films. This negative was in the Lubin plant at Philadelphia by nine o'clock Wednesday morning.

By Wednesday night completed prints of the flood picture had been sent to all the exchanges and the European agents had received cable messages regarding the film. By Thursday night orders had been filled for 75 copies.



A View of the Shipping Room.

Problems of the Operating Room

By William T. Braun

FUNCTIONS OF MACHINE PARTS.

THERE are about a dozen different makes of projecting machines in use in this country at the present time. Each one has one or more special features, but the working mechanism of all of them is very similar; that is, they all have certain parts in common which may be somewhat different in design and construction, yet serve the same purpose. If every operator understood the functions or duties of each part of the machine he was operating, he could handle his machine much more intelligently and adjust it when out of order. He could anticipate every breakdown in advance, thus saving much trouble and annoyance.

Commencing at the top of the machine head we have the upper film magazine. This box is made without the use of solder so that in case of fire it will not open up and expose the contents to the flames. It is equipped with two sets of fire rollers and a trap connecting them. If the film should catch afire, it would be smothered before getting inside the magazine. In threading the Motiograph the film can be slipped through the side of the magazine between the rollers. On the Powers one of the lower rollers slides loose in a groove so that it may be pushed back when threading. Be sure to keep the fire rollers clean, scraping off the dry emulsion, because in case of fire this would help things along.

A few machines are made with a rewind attachment connected to the upper reel hanger so that the rewinding may be done on the machine. This is not always satisfactory, as it generally must be done while projecting slides and the rewinding shakes the machine causing the slides to jiggle. Generally another reel must be threaded up immediately, not giving time to rewind on the machine. Therefore, the separate rewind is perfectly satisfactory.

The upper feed sprocket which is geared to the rest of the mechanism pulls the film from the upper reel and feeds it into the machine. On some machines the sprocket is a solid drum, but lately the sprockets are made with a hollow center—that is, with the teeth on bosses. This makes the sprocket lighter in weight. In the drum type any dirt or dry emulsion on the drum will scratch the surface of the film. Each sprocket is equipped with one or more rollers for keeping the film engaged on the teeth. When only one roller is used it is mounted on a spring bracket so that it can be lowered out of the way when threading up. Each roller has a set screw with a locknut on it. This screw rests against the hub of the sprocket keeping the roller at the desired distance from the sprocket. The roller should be about two thicknesses of film away from the sprocket. If it rests directly on the sprocket the film will have a tendency to climb or jump the teeth, especially when a patch goes over it.

The Powers No. 6 has two rollers on the upper sprocket, one on each side, keeping the film in close engagement with about half the teeth of the sprocket. In this way riding of the film is prevented. On several machines the sprockets have flanges on the sides. With

the use of the flanges and rollers film jumping is almost eliminated.

The film next travels through the gate. The machine gate serves as a covering for the film, protecting it from the heat of the light, and also as a carrier for the tension spring, cooling plate, automatic fire shutter, and film guards.

At the top of the gate is a guide roller for feeding the film as it comes from the upper loop so that it does not slip to one side of the springs in passing through the gate. The roller is generally held in position on the spindle with a light coil spring allowing a very small sidewise movement of the film. On some machines this roller is made in two parts.

The film now passes between the tension spring of the gate and the aperture plate. The tension springs are one of the most important parts of the machine. Their duties are two in number; to flatten the film against the aperture-plate, and to keep the film stationary while being projected. To secure an absolutely sharp picture all over the entire screen the film must be absolutely in one plane, or in other words flat against the plate. Film always has a tendency to curl up and the springs must exert enough pressure on the film to overcome this. The film when being pulled down by the intermittent sprocket always has a tendency to keep moving after the intermittent movement has come to rest. The pressure of the springs overcomes this motion, keeping the film still while being projected, thus insuring a steadier picture on the screen.

These springs usually consist of thin strips of hardened steel just a trifle longer than the aperture. Several manufacturers are beginning to realize that an even tension throughout the entire length of the plate will flatten the film before it gets to the aperture and secure better results. Therefore they are making the springs, or shoes as they are sometimes called, the entire length of the plate. Also the wear on them will not be as great. The springs can be made to bear more tightly against the film by driving the screw on which the gate latch is fastened further in. This in reality brings the whole gate closer to the plate when the gate is closed. This adjustment is not as even as it might be, as the hinged side remains stationary.

The spring must be watched for wear, as the film wears long grooves in them, and they should be renewed when in this condition, or the film will not be in one plane as before mentioned. Do not tighten the springs so hard that the machine runs hard, as this will only cause undue wear on them. If the intermittent movement is in correct adjustment the springs will not have to be too tight to obtain a steady picture.

Tension springs should be kept clean from any gelatine which may come from the film. This is especially true of new film. Wipe the springs off with a rag that has been dampened in oil.

The cooling plate on the front of the gate absorbs all of the heat from the light which does not go through the aperture. This plate being about $\frac{1}{2}$ of an inch from the gate shields it from the heat, thereby reducing danger from fire. On nickel-finished machines

this plate, which is usually black finished absorbs the light and does not reflect it back, thus protecting the operator's eyes to some extent.

The automatic fire shutter is a protection insisted upon by the laws of all large cities. The mechanism is different on every machine and even on the various modes of the same machine, making it impossible to describe each in detail. For prompt action and protection the exposed parts of the mechanism should be kept scrupulously clean, and all parts in perfect adjustment.

The film guards or aprons are required in all places where fire protection rules are strict. They are fastened to the top and bottom of the gate or to the machine board. They prevent the film from coming into contact with the light if it should break at the top sprocket or not pass through the gate because of torn sprocket holes. In case the take-up does not work the film will feed up into the rays of the light instead of onto the lower reel. The lower guard will prevent this.

The vital part of the moving picture machine is the intermittent movement. On almost all machines this consists of the geneva star wheel, the pin wheel, and the intermittent sprocket. The pin wheel, which is the driver, revolves constantly while the star wheel and the sprocket, both on the same shaft, revolve intermittently; that is, one quarter turn for each complete revolution of the star wheel.

The pin and star wheel should mesh into each other perfectly; that is, the rim of the pin wheel should fit tightly against the sides of the star wheel for all four positions of the wheel. If it does not the star wheel will rock when it should be stationary. This slight movement will shake the film but a very small amount, but when magnified 200 times on the screen will cause quite an unsteady picture. The adjustment between these two parts is made by the use of the eccentric bronze bushings in which the star shaft rotates. By turning these bushings around, the star wheel can be brought closer to or farther away from the pin wheel. In turning these bushings the operator must exercise the greatest care to see that both bushings are turned exactly the same amount, otherwise the shaft will be higher on one end and will not be parallel to the pin wheel shaft, causing the rim on the pin wheel to wear to a level and in turn damaging the pin wheel.

Don't adjust the star wheel so close to the pin wheel as to make unnecessary friction. It should be *close*, not *tight*. If tight it will make the machine run hard and cause unnecessary wear.

On the Motiograph, Edengraph and Pathé the intermittent movement is enclosed in an iron box partly filled with oil. This keeps out the dirt and therefore lessens the wear on the wheels as they revolve constantly in oil. On machines with the intermittent exposed they should be cleaned to remove the dirt and grit before applying fresh vaseline or lubricant.

The Powers No. 6 has a new style intermittent movement. The driving element of it is a revolving cam which is diamond shaped and is formed integral with a steel disc. A locking ring for the driven element is also formed on the face of the disc, in such relation to the cam that the driver element consisting of a cross, each arm of which is provided with a heavy pin for engagement with the same, is forced into en-

gagement with the locking ring. It is also enclosed in a casing and does not require adjustment.

The intermittent sprocket must be examined closely for signs of wear. The pulling down of the film wears small cuts in the under side of the teeth which interfere seriously with the producing of a steady picture.

The aperture plate against which the tension springs press the film usually has two tracks on it about the width of the tension springs and slightly elevated above the surface of the plate. In this way the springs press only the edges of the film, or that part on which the sprocket holes are, against the plate. Thus the surface of the film does not touch the plate itself and will not be scratched up in passing over it.

The constant pressure of the tension springs pressing the film against the plate has a tendency to wear the tracks of the plate. Especially when the springs are short a depression is worn on that part of the track on each side of the aperture. When the track becomes worn in this way a new plate should be installed as a sharp focus cannot be obtained with a plate in this condition.

Another very important part of the machine is the revolving shutter. There are two kinds in general use, the inside and the outside shutter. The merits of each kind have been discussed again and again. The shutter is primarily designed to cut off the light from the lens while the film is in motion. It can be seen that for a fraction of a second the illumination will be cut off from the screen. This dark streak across the screen, if it occurs in intervals far enough apart, will be very noticeable to the eyes. Of course, it will be more noticeable in scenes with a white sky or anything white than in a dark or interior scene. If we turn the crank fast enough this flicker can be overcome, but the action on the picture would be too rapid to be natural. Therefore, a second blade or interrupter has been added to the shutter.

The black interruptions now occur twice as often as before and are consequently not as noticeable. In order to reduce the flicker still further the three blade exterior shutter has been designed. In this type one blade cuts off the light while the intermittent is in motion and two interrupter blades cut off the light while the film is at rest. This naturally results in quite a loss of illumination as the light is cut off from the lens about one-half of the time. This style of shutter is desirable when a short focus lens is used. The exterior shutter should always be placed as close to the lens as possible.

When using alternating current of 60 cycles, the three blade exterior shutter sometimes proves objectionable, owing to the fact that at times the alternation of the current is liable to run synchronously with the interruptions of the shutter in such a way as to cause the light on the picture to flare up and down. In this case the interior shutter must be used as it has but one interrupter. In the interior shutter the interrupter blade is made as narrow as possible so as not to cut off too much illumination. The Edison interior shutter has the narrow blade perforated. It is possible to run a machine without a shutter altogether—if it is run fast enough as the time of movement of the film is but a small part of the stationary time, but the light must not be strong. Toy machines are not

provided with shutters as the illumination is not very strong.

In machines where the shutter is moved with the intermittent when framing, a larger shutter is necessary in order to cover the aperture in the various positions. This results in a loss of illumination.

When white streaks follow white objects on the screen, as for instance in a white title against a black background, you may know that your shutter is not in correct adjustment. Setting the shutter is comparatively easy if you keep the object of it in mind. The latest Motiograph double cone shutter cuts off the light from the top and bottom at the same time. To set the shutter it must first revolve loosely on the shaft. Then turn it around until the pin starts to enter the star wheel; then the wide blade of the shutter should begin to cover the aperture.

The take-up sprocket for feeding the film in a steady motion to the lower reel is designed much the same as the upper feed sprocket. The same points mentioned about the upper feed sprocket can be applied to the lower sprocket. Keep the sprockets clean. Use a small, stiff brush for removing the dried emulsion from between the teeth. Also the rollers must be kept perfectly clean so as not to scratch the film. Dirty sprockets cause the film to jump.

From the lower feed sprocket the film enters the take-up mechanism. The take-up has almost displaced the old fashioned galvanized iron tank. Some still argue that the film is torn and receives rougher treatment with the use of the take-up, but I fail to see the point. It is true, with the tank the film falls gently into it, also it does not slide against the other film producing scratches; but how about rewinding? I have never yet rewound a film from a tank without having it snarl up, getting caught on the edge of the can, etc. Where reels must be changed during the song, and rewound while running the next reel as is the case nowadays with the three-reel show, nothing less than the take-up will do the work as far as speed is concerned.

A take-up will work satisfactorily if a little attention is given to it occasionally. During the beginning of the reel the take up reel must revolve very much faster than at the end, on account of the size of the reel. For this reason a friction drive is necessary. A belt or a coil spring generally drives the pulley on the take-up from the pulley on the machine. The belt must be kept tight enough to positively pull the reel, but a belt too tight will not work satisfactory, as it will not slip easily when the lower reel is almost full. The belt must be cleaned occasionally as dirt and oil from the machine are liable to get on it. On the Motiograph the flat take-up belt is adjusted by an idler. On the Power's, Edison, and the other machines the spiral spring on the shaft tightens the tension.

In order to keep the picture in the correct position on the screen, that is the top and bottom lines of the picture corresponding to those of the screen, we have the framing device.

The framing lever which moves or shifts the other parts of the device is located in a different place on almost every machine. Framing or shifting the film may be accomplished in several different ways. The intermittent movement may move up and down and the lens remain stationary as in Power's; or the whole mechanism will move up and down, the lens remaining stationary as in the Edison and Viascope machines.

After threading up the film, before turning on the light, look through the aperture to see if the picture is in frame. In this way you will not have to frame up or down as soon as the light strikes the film; it makes a better impression on the audience if the picture starts right at the beginning. If the title is short, as it usually is, this is doubly necessary as too much title and time is spent in framing up. If the lever is in the middle of its travel it will be easier to move it up and down than if it is at the top or bottom.

RHEOSTATS VS. TRANSFORMERS.

We have an inquiry from Tipton, Mo. The writer wants to know something about rheostats and transformers. He is going to use alternating current at a voltage of 110.

As the arc lamp for the moving picture machine does not require much more than 35 to 50 volts the excess voltage must be taken up. A rheostat consists of coil of high resistance wire, usually of German silver. The resistance of the wires generates heat and causes a corresponding drop in the voltage.

Rheostats in series with each other raise the resistance and cut down the amperage. If you wish to get more amperage out of the rheostats, connect them in parallel or tandem. Some rheostats have sliding contacts or a number of switches arranged so that more resistance can be cut in if desired by simply turning the lever.

A transformer consists of two coils of wire insulated from each other, wound on an iron core. By different ratios of windings of these coils the current is transformed to different voltages; thus, if there are twice the number of windings in the primary coil as on the secondary, the voltage will be cut in half. The amperage will be raised twice the amount, because you get as many watts or power out of the transformer as you put in, less a small loss by heat. It can easily be seen that the transformer is much more economical than the rheostat and does not produce near as much heat.

The transformer can only be used on alternating current. Most of the transformers put out by manufacturers have a lever moving over sliding contacts by means of which the current can be raised or lowered by turning the lever. Thus when you have a dark or dense film more amperage can be cut in. With alternating current there is always a slight flicker of the light, produced by the alternations of the current. This can be overcome by changing the current into direct by the use of a mercury arc rectifier. The light will be much quieter and steadier if you care to go to the expense of a rectifier.

PROSPECTS FOR OPERATORS HERE.

We have a letter from an operator in Port Elizabeth, South Africa. He asks for information as to the prospects for an all around operator in this country. He states that he is a good electrician, and also a good poster writer.

It is not often that we hear from anyone in South Africa. You undoubtedly have the requirements of a first-class operator, and although not knowing much about the condition of the moving picture business in that part of the world, I should think that you ought to be able to find a good position in your whereabouts, as you evidently have the qualifications of a good operator.

The business being comparatively new, there seems to be an abundance of operators throughout this country, as many imagine operating is a soft snap—nothing to do but take the money. Of course, this does not mean that all are competent operators—far from it.

About the lowest salary paid by a good house in Chicago, with three hours' show a night, with Sunday matinee, is \$15 a week. Up to \$25 is paid by the larger houses, with a grind of seven to eight hours daily.

Will the Picture Playhouse Survive?

M. A. Pyke may be considered the pioneer of the sumptuously appointed picture playhouse as it exists in London to-day. He is the managing director of Amalgamated Cine. Theaters, Ltd., and also of a chain of subsidiary companies operating in London and the suburbs. In answer to a question by the *Kinematograph and Lantern Weekly*, he says:

"The question you have asked me to answer is 'Will the picture playhouse survive?' It is hardly necessary for me to publicly expound my views upon such a subject. The fact that one company alone in which I am directly interested has upwards of £150,000 (\$750,000) invested in this popular form of amusement, added to which I am concerned in other companies whose combined capital totals a similar figure, should be sufficient to convince even the most skeptical that I am a firm upholder of the theory that the people's theater has not only a present but a future.

I am aware that it has been compared to a soap bubble, easy to make, fragile, alluring, appealing to children, empty, worthless, and unenduring. All of these epithets I look upon as utterly unapplicable to the kinematograph theater.

In many quarters the picture theater has been abused, indeed, it might be said with a considerable modicum of truth that upon no other form of amusement have the shining lights of the church, endowed and unendowed, poured forth to such an extent their wrath, while the members of the local governing authorities have taxed their ingenuity to the utmost to regulate it out of existence.

Still, this mechanical mirth-provoker has come to stay, for it has evolved as the climax of a popular demand for cheap amusement, and its rapid growth, perfection of construction and ease of operating entitle it to a definite place among important factors in our modern life.

That so wonderful an invention as the kinematograph picture has in some instances, no doubt, been used to pander to the depraved tastes of a section of the public is undeniable, but the solitary instances where such a thing has happened have simply been the exceptions necessary to prove the rule and emphasize more strongly the excellent judgment and tact displayed by those whose capital is at stake, in the selection of their programs and the management of their houses.

In the earlier days, when the kinematograph was in its infancy, it was but natural that those who were alive to its possibilities commercially should endeavor to apply the discovery to whatever lent itself to the purpose best and most cheaply.

Interest in the animated picture, however, quickly developed. The scientific side of the invention and its educational value was not slow to assert itself, and

the electric theater rapidly forced its way into public recognition as the great exemplar of scientific wonders and educational principles, and to-day the moving picture has risen to a place and a plane entitling it to rank as a civilising factor.

Cynics point to the large number of picture palaces which have passed into the hands of official receivers, but this is a phase of the question which I think need cause no alarm among speculators who have put their money into the moving picture house. It is but an example of the survival of the fittest. Houses badly constructed and worse managed which sprang into existence at a time when any site was considered adapted for the erection of one of these homes of the silent drama were bound to feel the pinch of competition and eventually to be ousted from the field, but it is a noteworthy fact that so far from there being any decrease in numbers, in the Metropolis alone there is an increase of over two per week throughout the year.

Nor can it be said, even with this abnormal multiplication, that London in comparison with the capitals of other countries has as yet been fully exploited, the total number in the Metropolis being but 203, compared with 1,500 in other cities of similar size.

Upon the public, of course, must depend the future prosperity of the picture theater. And here I can assert without fear of contradiction that the public demand for moving pictures certainly does not show any signs of waning. In the true spirit of *Oliver Twist* they ask for more, and they continually repeat their request.

And while the populace still show a marked avidity for news in animation, comedy and comic films, what has the up-to-date exhibitor to fear? Naught. The horizon is clear and undimmed. There is not a cloud in the sky and I see no reason why the picture theater should not, like Charley's Aunt, be still running long after—given even the span of life allotted to man—King George has been succeeded upon his throne by him on whom his mantle shall fall."

Moving Pictures of the Stomach

At the twenty-fourth annual convention of the American Association of Obstetricians, held at Louisville, Ky., one of the features was the cinematograph study of the phenomena of the stomach. This is really a moving picture study of its operations. The pictures are taken by means of the X-ray without any discomfort to the subject. A food, such as buttermilk or porridge, containing a little bismuth to stimulate the activities of the organ, is introduced before the lantern slides are made, and the results are said to be really wonderful.

Moving Pictures to Advertise Hawaii

An unique form of publicity has been adopted by the federal government to advertise Hawaii. Moving pictures illustrating the scenic wonders of the islands and the gorgeous festivals held there are being sent throughout the United States. The subjects include; The native sport of surf-riding, the annual floral parade, the Shriners' parade, the Atlantic fleet in the harbor of Honolulu, the sugar cane industry, Prince David's funeral, the cattle industry, and a view of the great volcano of Kilauea in action.

The Motiograph Machine For 1912

THE Enterprise Optical Manufacturing Company has announced that the 1912 model Motiograph equipments will be ready for distribution about the time that this issue makes its appearance. Therefore, we are bringing before our readers the accompanying series of illustrations, which will give an excellent idea of the new model Motiograph.

The first view is that of a No. 1000 equipment, mounted on a Type B pedestal, which is 27 inches high rather than 33 inches. In this illustration it will be noticed that the arc lamp is fully exposed to view, which will give a very good idea of the various adjustments possible on this arc, which is not only heavier, but contains more adjustments than are usual on the American-made lamps.

Another feature which will be appreciated as well by the general public as by the exhibitor, city inspector and the operator, is the full metal modern construction of the 1912 model of the Motiograph. As will be noticed by the illustration, the Enterprise Company has constructed a metal lamp house base, which is a radical departure from the old type of wood board; and attached to it, under the lamp house, is a metal switch box containing a 75 ampere underwriter's switch.

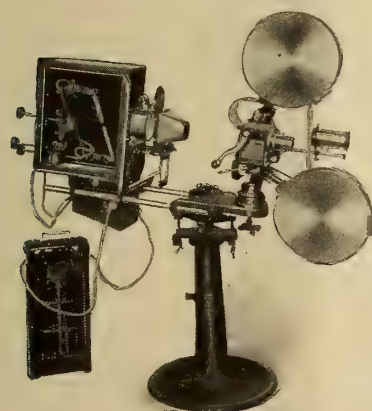


Fig. 1.—No. 1000 Equipment.

It will be noticed that the Enterprise Company still maintains the general design of its Motiograph mechanism, with all gears fully enclosed and thoroughly protected from dirt and grit, a factor that should be given careful consideration by all users of motion picture machines.

It will also be noticed that in view of adding to the fire-proof qualities of the mechanisms, the company has added two large fire shields, which give added protection to the film in its passage from one magazine to the other, across the aperture opening.

Illustration No. 2 gives an excellent idea of another feature which will prove of great interest to the operator, and which should appeal as well to the considerate manager, and that is, a full metal adjustable operator's seat, which is shown in the position in which it is used, so placed that both the mechanism and arc lamp are easily accessible, without the necessity of the operator getting up and down. This feature will meet with the approval of the fire inspectors in the many cities which still permit the use of the wooden stool in the booth.

In illustration No. 3 it will be readily seen that when this seat is not in use, it may be dropped entirely out of the way by the simple movement of lifting a knob on the end of the long bar of the boss, on the side of the pedestal, and letting it fall by its own weight as far as it will go.

The Gibraltar swiveled pedestal stand, which has always been a patented feature of the Motiograph equip-

ments, has been improved in two ways. The base has been increased in diameter, and when bolted to the floor makes this stand even more rigid than formerly. The swivel, between the top of the pedestal (and which is really a part of the pedestal), and the metal board, has been enlarged and permits of a greater degree of angle

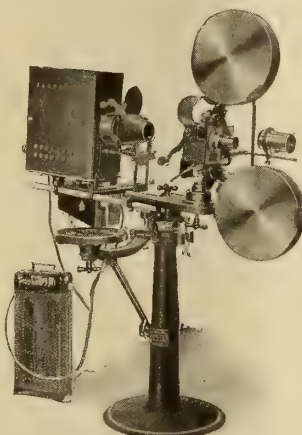


Fig. 2. Adjustable Operator's Seat in Use.

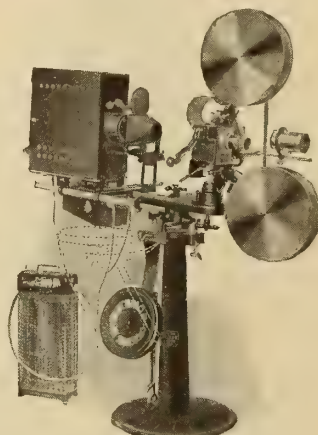


Fig. 3. Operator's Seat Not in Use.

or pitch than ever before, the extreme possible angle being 28 degrees, which should be sufficient to take care of the steepest possible pitch likely to be met with, this swivel being so constructed that both the operator's seat and electric motor may be mounted upon it and not interfere in any way with the many adjustments made possible by the careful construction of the Motiograph.

In illustration No. 4 is shown a complete 1000 equipment, 1912 model with motor attached and in position, operator's seat, rheostat, and arc wired. In the estimation of the makers this is the most completely developed motion picture machine now on the market; and in anticipation of a heavy demand the company has added to its facilities, already large, and will be in a position to take care of double its present output.

The electric motor, when mounted as shown in illustration No. 4, is connected to the main driving gear of the Motiograph mechanism, through the use of a motor pulley attachment, which takes the place of the gear cover usually furnished with the Motiograph equipments, this attachment having a flat belt pulley and the electric motor also having a flat belt pulley, making it possible for even the merest novice to make his connection by belt from one to the other.

The motors furnished with the Motiograph equipments are made by two of the best known motor makers in America, all of the alternating current motors being made by the Kimble Electric Company, and all the direct

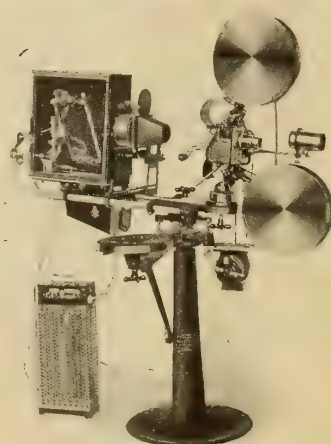


Fig. 4. Operator's Seat and Motor

current motors being made by the Victor Electric Company, and carrying with them the guarantee of both the Enterprise Optical Manufacturing Company and the manufacturers of the motors themselves.

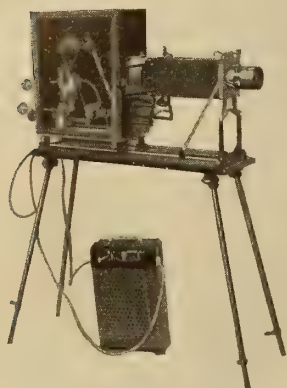


Fig. 6.—R. E. Single Stereopticon.

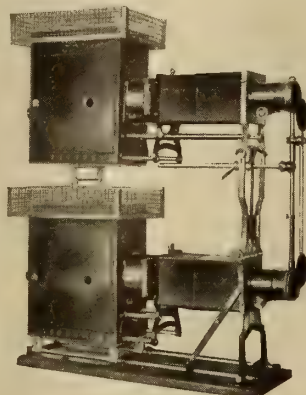


Fig. 7.—Enterprise Double Dissolving Stereopticon.

In illustration No. 5 is shown the Stereo-Motigraph equipment No. 1021-A, which is so well known as to require little mention. This outfit will, generally speaking, be just the same as the 1911 model with the exception of the mechanism which will be used on the 1912 model.

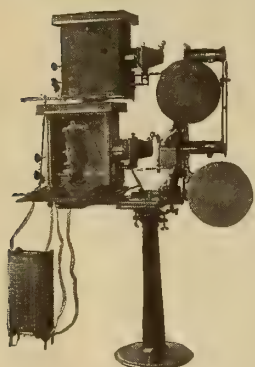


Fig. 5.—Stereo-Motigraph No. 1021-A.

In illustration No. 6 is shown a complete R. E. single stereopticon mounted on a collapsible stand. The lamp house and arc lamp used in this equipment is the same as is used on the Motiograph.

In illustration No. 7 is shown a view of the Enterprise double dissolving stereopticon, now in use in the larger theaters in America. This outfit is furnished with a rheostat capable of caring for both arcs, and producing 25 amperes of current at each arc on 110 volt line.

In the next two illustrations (Figs. 8 and 9) are shown two gas making outfits, which are manufactured



Fig. 8.—Enterprise Calcium Gas Making Outfit.



Fig. 9.—Togo Calcium Gas Machine.

by the company. The first is the Enterprise calcium gas making outfit, known for many years as Model "B," which has been on the market for about eight years, and it is too well known to need a further description.

The Togo calcium outfit is, of course, as the illustration shows, a very much cheaper machine, but combines the safety features of the larger and more expensive outfit, and is equipped with the same patented saturator, so successfully used for the past eight years with the larger outfit, and will probably produce just about as good a light at the same cost.

In addition to the large manufacturing business which is conducted by the Enterprise Optical Manufacturing Company it is a large jobber of accessories and general supplies for the motion picture theater and the traveling exhibitor and specializes on spotlights, stereopticons, motion picture and stereopticon lenses, condensing lenses, carbons, tickets, ticket holders, acetylene gas outfits, reels, compensars, current saving devices, motion generator sets, electric light making plants, announcement slides, advertising slides (both in the motion slide and stationary slide), and in fact, is in a position to take care of every need of the photoplay theater, traveling exhibitor or the educational institution, using either motion picture or stereopticon outfits.

Government to Use Pictures

Uncle Sam himself is going into the business, says the *Philadelphia Inquirer*.

With the authority of President Taft, a contract has been entered into by the government officials and a Chicago firm for the purpose of reproducing in moving pictures all of the various activities of the nation. The pictures will be shown in hundreds of moving picture houses.

Marines at work on battleships, gunners firing at the hulk of an old battleship, cavalry drills, mine and rescue work, plant and animal industry, road building, and every single activity of the government will be shown on the films.

The problem of educating the public to the work being done by its own government was carefully considered by the president and the members of his cabinet before the contract was entered into. Each cabinet officer was then authorized to make his own arrangement with the film concern, having the right to arrange for such pictures as he wished to have taken and reject those he does not care for.

The department of agriculture, for instance, will be able to show, in entertaining as well as instructive style, the effects of pure food and impure food; the secretary of war will be able to show the advantages of army life, and the secretary of the navy the advantages of life on the bounding waves, while the interior department will be showing how forest fires are fought and entombed miners are rescued.

The government will be killing two birds with one stone, improving the tone of the moving pictures and eliminating those that have a bad effect, while educating the public to the work being done by its government.

The time is not far distant, apparently, when the film fan instead of jubilating over the way the tramp captured the Indians, will be remarking learnedly:

"I never knew why the sailors wore their trousers wide at the bottom, but I saw by the films last night that it is to enable them to roll up the ends when they want to swab the deck."

And his girl will remark: "Oh, and they are showing how the government teaches cooking. I learned how to bake stuffed tomatoes at the picture show last night."

The Simplex Projecting Machine

THE Simplex Machine, the manufactured product of the Precision Machine Company, is due to the inventive genius of Frank Cannock, who has taken advantage of all the best points found in the various projecting machines which have been invented from time

stantial swing movement, which instantly brings the lamp into optical center, either in the case of moving picture projecting or stereopticon work, and the tilting arrangement, which gives ample latitude, is governed by moving the support through the arc provided at the back of the

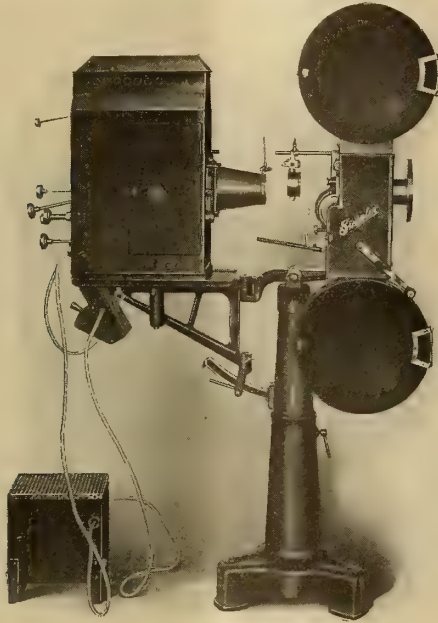


Fig. 1. Complete Simplex Outfit.

to time by practical, expert operators and combined them in this machine. Knowing just what the public expects when a picture is placed on the screen and also well aware of the demands made in the interest of safety, the producers in this case are able to offer a machine which

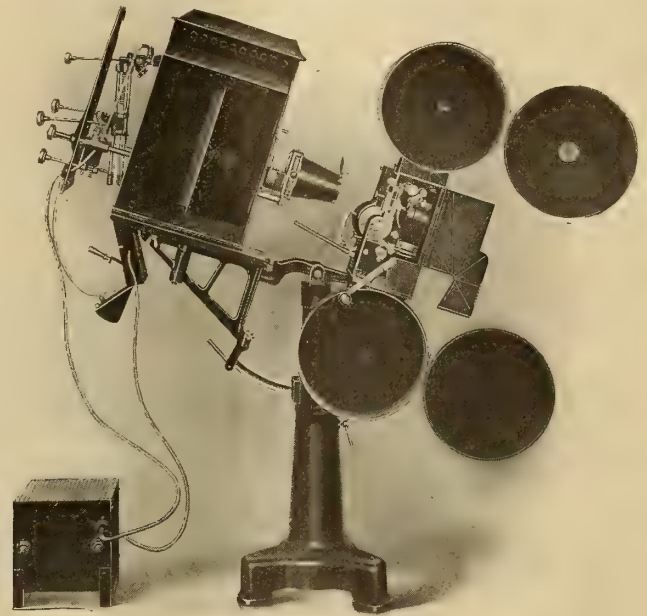


Fig. 3. The Limit of Tilt.

stand. The base of this stand at its center rests on a device by which the machine can be swung to right or left, and the location of center of gravity of this stand, together with its table support, and in conjunction with the head and lamphouse, due to careful calculation, makes

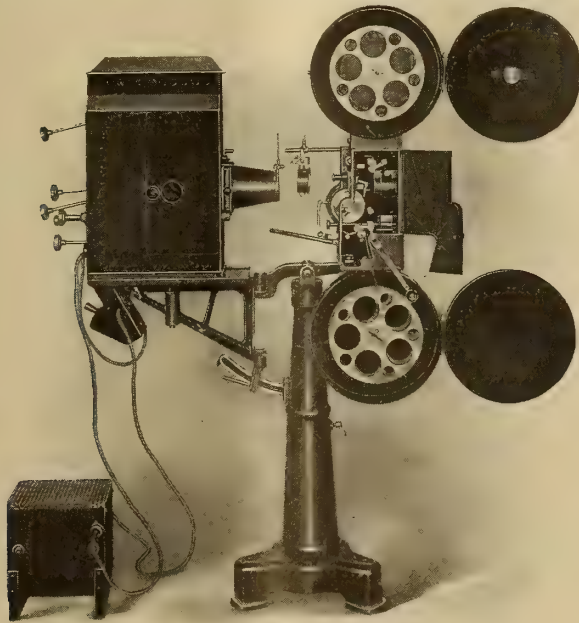


Fig. 2. Machine Threaded and Doors Open.

is easily threaded and operated and one which eliminates the element of risk, by reason of its operating mechanism and film being enclosed, thus also protecting its gears and other parts from dust and dirt.

The table for the lamphouse is provided with a sub-

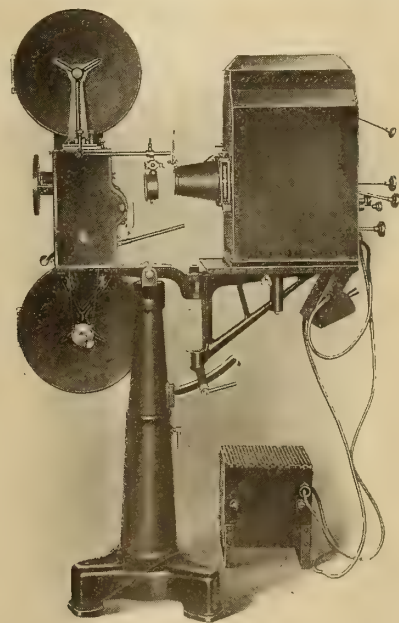


Fig. 4. Rear View of Machine.

the machine perfectly rigid and free from all vibration.

As the back mount of the condensers is adjustable it is possible to get the very best conditions with the Simplex projector. In order to have a perfect focus when the right selection is made the convex sides should

be as close together as possible. If the condensers are properly selected the result will be a perfect white light all over the picture and the objectionable blue spot which is productive of so much criticism for the operator, is entirely eliminated.

While the shutter is sent out approximately adjusted, this important detail does not require particular attention. There is a knurled knob on the lamphouse side of the mechanism just below the automatic shutter. As soon as the picture is on the screen, if there is any perceptible ghost, by turning this knob to the right or the

When running new films through a projecting machine it often happens that the emulsion sticks to the trap door springs in long streaks and it is very difficult to remove the emulsion after it has become hard. In the Simplex it is only necessary to push the knob that opens the film trap door, grip the door, and lift it up to the stop, then pull forward away from the machine and this gives ample room to clean the trap. The door can be cleaned while being held in the hand.

Not only is the Simplex a model of practicability and an example of high inventive genius, but it is con-

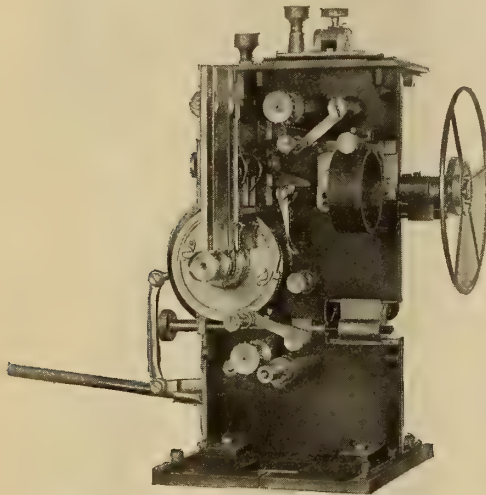


Fig. 5. Head with Covers Removed.

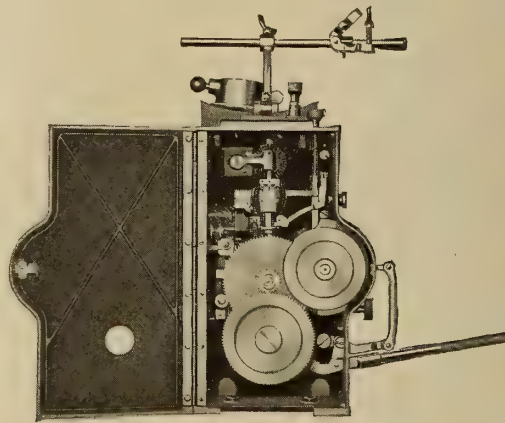


Fig. 6. Rear View with Door Open.

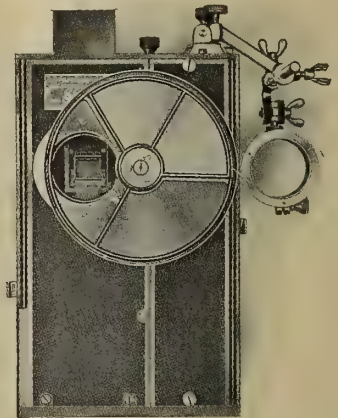


Fig. 7. Head with Shutter Lease Off.

left, by means of the left hand, the shutter is brought into perfect alignment while the machine is in motion. This arrangement is a great help to the operators, both experienced and inexperienced, as it enables them to control this delicate adjustment while the machine is in motion.

constructed of the finest material and the highest grade of workmanship, regardless of cost. So strong is the faith of the manufacturers in this policy that they guarantee for one year to furnish any part that may be needed or that may be accidentally broken.

Optics of the Projector

By Arthur S. Newman*

THE OPTICAL CENTER.

THE projector is an optical instrument—not a delicate one dependent for its results upon very critical and exact adjustment, as in the case of a microscope, spectroscope, or astronomical telescope—but, nevertheless an instrument of sufficient delicacy to need attention to several small points, to insure getting the best results of which it is capable. In making the statement that as an optical instrument it is not to be classed among the delicate ones, I mean that maladjustment to the extent of one or two hundredths of an inch *may* not affect the performance to a noticeable degree; at the same time it must be understood that exact and critical adjustment of any optical instrument is always required to insure the very best effect.

Nearly all apparatus dealing with optical phenomena have in them an imaginary line called the "optical center," and the projector is no exception to this rule. The operator who has the excellence of his performance at heart, should test the correctness of the

optical center of his apparatus, for on the exactness of the adjustment of the condenser gate and the various lenses much depends. If not perfect in this respect it may be found difficult to get the screen evenly illuminated; or impossible to focus both sides of the picture, or the top and bottom at one and the same time.

A very few years ago many projects were very defective in their "centering," but nowadays much more attention is paid to detail, and it is rarely one meets with a new projector having its optical parts not properly centered. When a machine has been some time in use, and perhaps has needed repairing, or has had to be sent from place to place several times, it is quite likely that a blow or a jerk may have put it out of adjustment to some extent, and it is advisable to test the correctness of the centering. The lantern slide attachment (especially on those machines which swing on a pivot, and are stopped by an adjustable block of brass) is most frequently found to be out of center; in fact it is rarely that one is found quite correctly placed, principally, perhaps, because this adjustment is left to the operator, who generally does not

*From the *Bioscope*, London, England.

know how, or does not take the trouble necessary to, correctly place the lens. But the operator must not be blamed in many cases, because, in the first place this adjustment is always somewhat difficult to make; and in the second, a large number of machines are sent out so badly arranged, that without the use of a file and a hammer, no approach to exact centering can be attained. This is not very important where few lantern slides are made use of, but it does not add to the attractiveness of a performance to present any part of it in second-rate style.

The optical center of the projection apparatus is an imaginary straight line, one end of which is at the center of the picture on the screen and the other end at the center of the crater in the upper carbon. Starting at the carbon end, it passes through the center of the condenser, the center of the gate aperture, the center of the two back lenses of the projecting-lens, and the center of the front lens. The screen should be at right angles to this line, the projecting lens and the gate also. The exact squareness of the condenser to this line is not of rigid importance, a few degrees of misplacement will not affect either the definition of the picture or the even illumination of the screen. The arc being adjustable in all directions, can always be placed in line, and has to be so in order to get the best illumination.

The above statements must be taken to some extent as being the theoretical conditions to be aimed at; unfortunately, in many machines, now in use, it is impossible at all times to arrange that the above stated conditions can be complied with. Perhaps it is correct to say that the masking arrangement on more than 50 per cent of the projectors prevents the possibility of keeping the picture on the film always centered, optically speaking. In those machines where the mask is moved up or down to suit the picture, it is evident that only in one position can the optical centering be quite correct. When the mask is fixed and the film can be moved to suit its pictures to the mask, the adjustments remain correct. In using a machine with movable mask, its best position should be found by testing (as will be presently explained), and a mask made so that the latter can be centered quickly. The mask should always be brought to this position when threading up, and the film adjusted so that the picture is correct in the nearest possible position to this point. I am always asking for, and harping upon the advantages of standardization of the perforation of the films. Here is another point where, if we could have our films always perforated so that either a hole or a space would come exactly at the joint of two pictures, no masking during a performance would ever be necessary, the projector could be better and more simply constructed, in that the shutter could be somewhat smaller, and in many machines the shutter mechanism could be less complex, the automatic cut-off more easily made, and last—but not least—the optical center would be always correct without necessitating the extra mechanism now often employed to cause the film picture to move to suit the fixed mask, and the operator would have one less adjustment to bother with.

To test the centering of a projector proceed as follows:—Take the condenser lenses out of their mount and unscrew the projecting lens cells and take out the lenses. Get some thin cardboard and cut out a piece that will just fit into the condenser tube (it is easy to mark the size with a pencil, using the mount as pat-

tern); also cut pieces to fit in the cells of the projection and lantern lens. Then with a pair of compasses mark the centers in all the cards while they are in place in the mount and cells, using the compass with one leg against the inside of the cell or mount. Make four marks, each a little short of the card, and with a thick round pointed tool, pierce a hole in the exact center of each card and enlarge it to about $\frac{1}{8}$ inch diameter, keeping it quite central by means of the four marks which should be far enough from the center to be quite clear of the hole. If only a center mark be made, one is never certain that the hole is not deflected; but it is easy to keep quite central by watching the four marks and pressing the tool accordingly. The stiletto from a lady's work-box is a fine tool for the purpose.

Next cut a piece of thick card and fit it exactly into the mask aperture, and make a corresponding hole in it. On placing the condenser mount in position and also the projecting lens cells, the holes in the cards should be all in the same straight line. The mask may want moving up or down to make its card hole agree, and then a decided mark should be made for setting the mask on center. If a new machine will not stand this test it should be returned to the maker for correction, and any machine showing defects under this test should at once be corrected if far out, and the result will be better illuminated and better definition of the picture.

Having satisfied yourself that the projection lens is right; put a lantern slide on the screen and adjust the lens till it takes its proper position, then with the cards in position and a piece of card the same size as a slide— $3\frac{1}{4}$ inches square—pierced with a central hole, the centering of the lantern-slide attachment can be tested. The centering of this need not be so rigidly correct as the picture side, but if far wrong, or if any want of sharpness or evenness of illumination be noticeable, this method will at once show what is wrong, and indicate which way to move the several parts in order to effect a cure.

LENSES.—THE CONDENSER.

Before describing the particular forms and functions of the lenses used in the instrument, I will shortly state the properties belonging to lenses. All transparent substances have the power of alternating the direction of rays of light passing through them, except where the substances in question consist of parallel plates, and when the rays fall exactly at right angles on the said parallel plates, in which case light passes through without alternation of its direction. A lens is a piece of transparent material having one or both of its surfaces curved, the curves being spherical in form. Each surface (when not flat) may be considered as part of the surface of a ball—large or small, according to the depth or convexity of the curve. On holding a "convex" lens—one having its center thicker than its edge—in direct sunlight, so that the light passing through it may fall on a sheet of paper, the light will be condensed into a space smaller than the lens; and in the case of a "concave" lens—(edge thicker than center)—the rays will diverge after passing the lens and occupy a space larger than the lens. In the first case the rays are bent towards the center; in the second, away from the center. The light, after it has passed through a convex lens, will be more intense than the original, because it covers less space; and less intense with the concave lens for the opposite

reason. Using a convex lens with the paper almost touching it, the light will be only slightly condensed, but on increasing the distance between the lens and the paper, the circle of light will become smaller and more intense, till a point is reached at which an image of the sun is formed. This is called the principal focus of the lens. When a lens is described as of 4 inch focus, it means that such a lens is capable of bringing parallel rays to a point at a distance of 4 inches from the lens. With a system of lenses like that in the projecting lens, it may be difficult to find the point from which to measure. A concave lens has no definite point of focus, but its strength, or power of bending light rays, is indicated by stating in inches its "negative focus." It has the power of bending light outwards to the same extent as some other lens has of bending it towards the center. Placing two such lenses together, the effect will be about equal to a parallel plate of glass, and neither condensation nor dispersion of light will be produced. The opposite effects of the two lenses will balance one another, and the power of the concave lens will be equal to the convex lens acting against it. A concave lens, which will neutralize the effect of a convex lens of 4 inch focus, is consequently called a 4-inch negative lens.

In the projector we do not meet with concave lenses except in the projection lens itself, which contains two; but as both of these are used in conjunction with more powerful convex lenses, the phenomena attendant on the use of concave lenses need not be understood by the operator. The principal focus of a convex lens is, then, the distance from itself at which it is able to bring to a point parallel rays passing through it—the sun's rays are to all intents parallel. The manner in which a lens bends rays of light is reversible; by which I mean parallel rays passing into our lens being brought to a point at a definite distance. Now if we place a luminous point at the position of the principal focus of a lens, the rays from that point falling on the lens will pass through and become parallel on the other side. If we move this luminous point farther away beyond the distance of the principal focus, instead of the rays emerging parallel from the lens, they will be bent towards the center—condensed—more and more as the point of light is removed to a greater distance. A point of focus will be found on the side of the lens away from the light, and as the light is moved away from the lens, so the other or "conjugate" focus point will come nearer and nearer. The two points are called the conjugate foci, and are interchangeable as before. The light being in a certain position and the screen being adjusted to receive the conjugate point, the position of the light and screen may be reversed and will be found correct. There is a position to be found at which both the light and the screen are at *equal* distances from the lens. This is called the distance of "equal conjugate foci." On measuring this distance it will be found to be just *double* that of the principal focus of the lens. The principal focus of a lens may be found by setting it up with a light and screen at equal conjugate foci, and taking one-fourth of the distance between the light and the screen.

These facts can easily be verified by taking one of the lenses out of the condenser, propping it upright on a table, and using a cardboard box for the screen, and a wax match as the source of light. The complete condenser could also be used, but the variations of distance would be very small and the measurements

would require to be made from a position midway between the lenses. The principal focus can be measured correctly enough, using a distant point of light—a street arc lamp across the road, for instance. The best lens to use for the experiment is a reading glass of 3 or 4 inches diameter, because being symmetrical in shape (both curves of the same convexity) the measurements can be made from the edge of the lens, and will be found substantially correct. Unsymmetrical lenses, and combinations of lenses, can be treated in the same way, but the point from which to measure has to be found in a somewhat complex manner, involving considerable mathematical knowledge.

The main principle of the condenser will be easily realized from the foregoing; its particular function is to condense or intensify the light on the film. It might be supposed that any lens of somewhere near the correct focus and diameter would be suitable for the purpose. This is not necessarily the case, and to explain the reason I must again turn to theory. A lens with a spherically curved surface is not a perfect appliance because it has not the power of bringing *all* the rays emanating from a point to a corresponding point on the other side. As a matter of fact, the rays which pass through and near the center of the lens come to a focus somewhat farther from the lens than do those rays which pass through near the edges. Each concentric band on the lens has its own length of focus, so that our point of light is represented on the other side of the lens as a line more or less long according to the power of the lens and the arrangement of the curves or flats composing its surfaces. This inaccuracy or discrepancy in the action of a lens is called "spherical aberration." It may be considerably reduced by forming the curves suitably, and nearly corrected by a combination of several lenses. The condenser as now used suffers very considerably from this defect, and this is the direct cause of the difficulty of getting even illumination on the screen. The black spot is the center of the field; the large circle of better illumination with its illuminated corners so often metwith, are effects of spherical aberration in the condenser, and when very pronounced are due to the use of a condenser having been placed at the wrong distance from the film mask.

It so happens that the condition of least spherical aberration in a symmetrical lens or symmetrical combination—and the usual double plano condenser is a symmetrical combination—is best fulfilled when it is used with *equal conjugate foci*, but even then the discrepancy is considerable. Condensers have been made with curves to decrease this defect, but so far their cost prohibits their use, and they only work at their best when used at the right distance from a projection lens of suitable focus; under such conditions the gain in illumination is sufficient to warrant the extra expense, though breakage of the glass near the light would run the cost of renewals much beyond that of present practice.

The condenser is not by any means an exact appliance, and the calculations necessary to exactly deduce its best proportions are so complicated that it is much more practical to get the best result by actual tests, after the first rough calculations have indicated its main proportions. The condenser having its first lens—that next the light—of meniscus form is more suitable for use with long focus lenses than is the symmetrically shaped double plano. The meniscus first

lens is generally combined with a double convex second lens, and this form of condenser is generally known as the "meniscus." A meniscus lens is one having one of its surfaces concave, and the other convex to such an extent as to make the center of the lens much thicker than the edge. Now, in such a combination the condition of least spherical aberration is not when the light and screen are at equal distances from the condenser, but is best fulfilled when the light is nearer the concave surface, and the screen is farther than the position of equal conjugate foci. Of course, the light and screen are reversible for position, as previously explained. I am now speaking of our experimental testing screen, and not of the screen which receives the animated picture. The meniscus condenser has its lenses so placed that the surfaces are in the following order: Next the light the concave surface of the first lens, then its convex surface; the second lens is nearly always symmetrical in shape, so it is immaterial which of its surfaces is next the convex surface of the first lens. Condensers have been made of so many different forms and with such various combinations of lenses that it is quite impossible even to enumerate them in the space at my disposal. For practical purposes this does not matter, as in the projector only the two forms I have already indicated are in general use.

There is another discrepancy in the action of the condenser, called "chromatic aberration." This is common to all single lenses, and also to all combinations of lenses, if made of the same quality of glass. This fault can easily be seen when the disc is thrown on the gate of the machine. The outer edge of the disc is of a red or claret color, and consists of red rays which are not so much bent out of their course as are the other or more refrangible rays. This is too complicated a subject to treat here, and is not of great importance to the operator. All he has to do in the case is to be sure that the disc thrown on to the gate is large enough to cause these colored rays to fall outside the film opening, otherwise they will appear on the picture screen, generally in the form of red or brown corners or edges.

It is very difficult to lay down rigid rules as to which style of condenser is best to be used in conjunction with any special forms of projecting lens. In the first place, the diameter of the projecting lens has its bearing on the subject; and in the second, the distance of the condenser from the projecting lens also has its effect. By altering this distance it is often possible to find a place at which a somewhat unsuitable condenser will produce fairly even illumination, but this is usually attended with some loss of light. Generally speaking, a double plano works well with any projecting lens up to 4 inch focus, and a meniscus from and including 4 inches and upwards.

Theoretically, there is only one focus and one form of condenser exactly suitable for one focus of projecting lens when used at one definite distance from the screen, but the discrepancy in the condenser comes somewhat as an advantage because owing to its rough and ready optical properties its possibilities—never exact enough to get its theoretical best—render it flexible in application. If we could have condensers without discrepancies, and absolute points of light of sufficient power for our illuminants, quite small projecting lenses would pass all the light possible, and our illumination on the screen would be double that we now get using

the same amount of light, and the heat would be much reduced in proportion to the effect obtained. The condenser, as we now use it, sends rays from many directions on to the film, and some of these rays not being in the required direction, strike the tube of the projection lens after passing through the film; they consequently take no part in forming the picture but they carry unnecessary heat to the film. This is another disadvantage due to spherical aberration; and chromatic aberration is responsible for loss of some light in that the outside of the cone of rays must be carefully kept from being allowed to pass through the film. Much improvement is possible, and it is rather curious in this age of advance that nobody has so far seriously taken in hand the development of condensers for use in projecting machines for animated pictures.

THE PROJECTING LENS.

The projecting lens almost always consists of a combination of four lenses mounted in a tube. On taking such a combination to pieces for the purpose of cleaning, only three lenses will be at first seen, but closer examination will show that one of the lenses is composed of two glasses cemented together. This lense does most, if not all, of the work of the combination, and in it the chromatic correction takes place; while the two other lenses (one negative and one positive) correct the spherical aberration and the distortion of the image which usually results, when a combination such as the cemented pair is used by itself. The two lenses also often help to some extent to produce the image. In some makes, about half of the magnifying power lies in these lenses; in others, little if any power will be noticed if they are looked through; but in any case, an object viewed through them will be much distorted towards the edges of the field. This distortion is of the opposite kind to that seen looking through the cemented lens; the two distortions acting in opposite to one another ought to produce a true image on the screen. It is very important that the lenses should be placed in their right order in the tube mount, also that each lens should have its proper surface facing the screen. Between the two separate lenses will be found a ring of brass. Special care must be taken of this ring, because its thickness limits the amount of separation between the lenses, and on this exact amount of separation the excellence of the action of the whole combination depends. In putting the combination together, first see that the cemented lens has its curved surface towards the screen, next that the deepest curve of one of the separated lenses is placed in the hollow curve of the other, with the brass ring between them; again, the deepest curve must be towards the screen. "All the most pronounced curves face the screen," is a good and easily remembered rule by which to work when handling this very confusing combination of lenses. I have seen many performances spoiled by inattention to the correct placing of these lenses after cleaning.

The corrections in the projecting-lens are the result of mathematical calculations of a very complicated order, and the outcome of many years of work; nevertheless, so difficult is the problem that it is not yet completely solved. Broadly speaking, the shorter the focus, the larger the aperture; and the shorter the mounting tube, the more difficult it is to get first-class definition without distortion of the image. By the use of longer tubes, better definition and less distortion can

be easily produced; but then, even illumination of the field becomes more difficult, and brilliance is lost. Large apertures and short tubes will allow the greatest amount of light to get to the screen; the illumination will then be brilliant and even, at the expense of critical definition. After all, the projecting-lens is again a compromise, like the condenser, and the perfect projecting-lens is yet to come. Improvements are still being made in projection-lenses, but the poor, haphazard condenser remains in the same condition as formerly. Condensers break more or less often, owing to the heat to which they are subjected, and as at present made, are inexpensive to renew; which facts probably account for their being considered good enough for their purpose. The time will, no doubt, arrive when the condenser will receive more attention, and when in consequence breakages will be fewer, illumination will be better, the film and machine will not become so heated, and the electricity bill be reduced.

Now, let us return for a short time to theory, and suppose all items in a projection system to be perfect, the conditions of perfection being the following:

1. Illumination to consist of a *point* of light of sufficient brightness.
2. Condenser to be free from aberrations, both chromatic and spherical.
3. Film to be *quite* clear in those parts intended to show white on the screen. (By this I do not mean that there should be large clear spaces on the film, but that only those parts which are the brightest should be clear. A large expanse of sky should seldom or never be quite clear; clouds or small patches in the foreground generally appear in nature brighter to the eye than does a clear blue sky).
4. Projecting-lens of sufficient aperture to allow all the rays which come from the condenser through the gate opening, to pass direct to the screen.
5. As an extra refinement, the condenser to be out into regular shape, proportionate to the shape of the film mask, or to have a suitable screen of asbestos card placed between it and the light.

Then only the rays required to illuminate the film mask would get through the condenser and much heat would be saved. Such being our theoretically perfect conditions, will proceed to adjust our supposed apparatus. First, the distance from the screen must be settled, and taking this distance as one of the points of the conjugate foci of the projecting-lens, the film must be made to occupy the other. The condenser must then be placed at such a distance from the film that straight lines drawn from its sides and corners to the corresponding sides and corners of the film mask will, after passing through the center of the middle of the tube of the projecting lens, strike the *opposite* sides and corners of the picture on the screen.

The illuminating point must now be placed at such a distance from the condenser that its conjugate focus point on the other side of the condenser falls just where all the straight lines cross inside the projecting-lens tube.

The foregoing conditions are the theoretically perfect ones to be aimed at. Owing to the imperfect conditions of our optical appliances we cannot get very near the ideals here set out, and in some cases must purposely depart from them to get good results.

First, our illuminant is not a point, and the rays it sends out are consequently not caused to pass

through another point, but generally through another space considerably larger than that from which they emanated.

Second. The condenser does not bring rays from a single point to another single point, but to a succession of points forming a line more or less long, according to the amount of spherical aberration present. We thus have the rays from several points forming a number of lines in the projecting-lens, and making a large space in which the rays cross, or try to cross, and reach the screen. Some of these rays never enter the projecting-lens; they tend to cross either too soon or too late, while others which enter the tube do not get out, because they cross too soon.

Third. A great many rays which pass the condenser get no farther than the film mask. The condenser forming a circular cone of rays, *all* cannot pass through a rectangular aperture which is smaller than the diameter of that part of the cone, which cone necessarily is made inordinately large to keep the outside colored rays clear of the corners.

But all these unusable rays *carry heat with them*, especially the colored outside rays, which help to heat up the gate and the machine; and, as before pointed out, many rays pass through the film and are unable to get through the projecting-lens. These also carry their share of heat, to which the unlucky film is subjected and from which neither it nor the screen derives benefit. I am afraid I have made out rather a bad case for our present projection outfit. I hope its improvement may claim the attention of some of our inventors.

Chicago Censors Have New Idea

Chicago police censors have recently been wondering why the film can't come to them to be inspected instead of the censors going to the films. A number of aldermen are behind the movement in addition to Censor O'Connor, who approves most heartily.

The change is desired so that Censor O'Connor may actually see the pictures he is asked to pass upon. At present he never leaves the city hall, but depends upon the advice of subordinates, of whom there are seven. It is their duty to visit all places where films are shown and inspect them. Under the new arrangement all films will be inspected in the city hall.

Alderman Bauler believes the inspection force can be reduced to four members. A film company has agreed to furnish a moving picture machine to be used in the city hall.

"Later," said the alderman, "I will introduce an ordinance in the city council establishing a regular board of censors and providing for a charge of \$1 for each picture examined. This will defray the expenses and tend to keep out objectionable pictures because of the fee."

Motion-Picture Shows in Scotland

Consul E. Haldeman Dennison states that although there are 16 moving-picture shows in Dundee, the majority are small, their admission charge being 2 to 4 cents. The largest amusement company operates 16 theaters in Scotland; this concern is replacing all other kinds of machines with a Chicago motion-picture mechanism. Just at present American "Wild West" scenes are very popular in Scotland and a great many American-made films are used.

Baseball Championship Series Filmed



Meyers.

McGraw.

Mathewson.

THE coming big film for this month, at least from a sporting standpoint, is indisputably the Essanay Company's "Athletics vs. Giants," or the struggle between the New York Nationals and the Philadelphia Americans for the world's championship in baseball. The Essanay promises in this film one that will eclipse all former baseball films. It is the fourth world's series film that the Essanay Company has made and is looked for release Wednesday, October 25.

The first game of the big series will be played at New York, where the Essanay Company now has its operators working. The second game will be played October 16 at Philadelphia and will also be covered by the Essanay cameras.

In all respects this year's series film will be superior in interest by far to previous films of this kind. It is the first time in several years that McGraw's Giants have competed for a world's championship pennant and the first time they have worked before the moving picture cameras. Consequently moving picture baseball fans will see for the first time such stars as McGraw, Myers, Mathewson, Merkle, Wiltse, Marquardt, and others, whose names are familiar all over the country.

Eastern exhibitors will undoubtedly reap a great harvest of nickels, especially in New York, while the interest in Chicago and western states is said to be just as great as in former series, when some western team was compet-

ing for the world's championship.

The interest in Philadelphia is red-hot, and exhibitors there are planning a great reception for the films. Bender, McInnes, Lord, Coombs, Collins, Oldring and other of Connie Mack's heroes will fill Shibe Park, in Philadelphia, to overflowing and their return this year in the films will be just as joyously welcomed.

Providing there is favorable weather the Essanay Company's World Series film this year will contain much that is new. Apart from the straight playing the incidental scenes in this year's film will be novel and unique.

All of the players will be taken in close-up views and there will be special demonstrations, all close up, showing Bender, Coombs, Mathewson, Marquardt and other players in the box delivering. Players noted for their prowess at the bat will be shown in full-sized figure, slugging the ball, while there will be other demonstrations of scientific playing, at the bases, in the outfield and infield, showing remarkable plays, in all parts of the diamond. Other views of interest, showing the enormous crowds in the grandstands and in the bleachers, views of prominent people, of baseball officials, of mascots, etc., will be included.

The Essanay Company has made three world's series films and the 1911 series, which is now being taken, makes the fourth. The first film the company made was in 1908 and it pictured the struggle between the two Chicago teams, the Cubs and the White



BRISCOE LORD

MC INNES

"CHIEF"-BENDER

Sox. This film met with such success that it had a continuous run in all parts of the country and all over the world for nearly a year. The 1909 series film showed the pennant games between the Detroit Tigers and Pittsburgh Pirates. Several months after its release the film was shown in Australia and the Philippine Islands. Last year's game was between the Chicago Cubs and the Athletics.

It is safe to state that the Essanay Company is the foremost maker of sporting films. During each summer a baseball comedy is issued. The first one was released



Rube Marquardt.



Murray.

under the title of "The Baseball Fan," the second, "Take Me Out To The Ballgame," and the third, made this last spring, "The Baseball Star From Bingville." Besides these comedies and straight series films the Essanay made a picture during Taft's visit to Chicago in 1909, showing Taft at the ball game. This last named film has been shown this fall in several of the towns visited by Taft on his last trip.

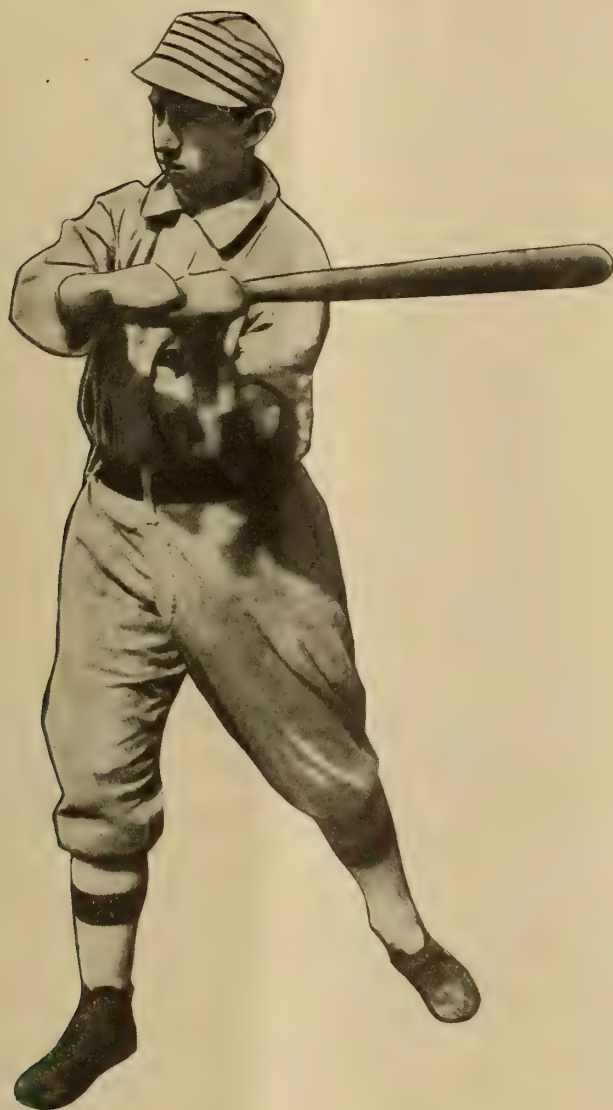
Apart from baseball the Essanay Company have other great sporting films to their record. The Indianapolis Motor Races, last spring, is among the most important.

The Essanay Company, now working in New York and Philadelphia, has five cameras covering the series games and it is safe to state that not an important play or any item of interest will escape them.

It was first announced that the picture would be released Thursday, October 26, but this date has been changed to the day preceding it. There will be no state rights for the film sold and every licensed exhibitor will

have a fair opportunity to get the films for an early booking.

An exceptionally beautiful four-color poster has been made by the Essanay Company for exhibitors. The poster pictures a scene on the diamond, with heads of



Eddie Collins.

Bender, Mathewson, and other baseball stars, prominently displayed. The picture will be a full reel, released Wednesday, October 25th.

A Government Theater

Perhaps the most peculiar theater in the world is the government's big theatrical venture, the \$125,000 playhouse at St. Elizabeth's Insane Asylum in Washington. No theater ever had a more unusual setting; no glaring lights blaze a way to its entrance; no broad white front calls attention to the amusements within, and yet it presents attractions that would divert the most ardent first-nighter of Broadway.

On December 1, the house will be opened again for what promises to be the most successful season of its history. Its patrons will be the three thousand inmates of the hospital together with their friends.

Specialists all agree that amusement of the proper sort is one of the best ways of relieving the insane, and

they can point to numbers of cases where actual cures were accomplished in this manner, merely by keeping the patient's mind off his own particular malady.

Before the theater was built, the only amusement that could be offered the patients were certain athletic pleasures, or walks or occasional drives through the grounds of the institution. Of course, only the physically able could take part in sports of any kind, and as the drives were few and far between the lives of those who were weak physically was indeed almost unbearable. The theater has changed all this.

Hitchcock Hall, for this is its name, was built entirely by the government, Mr. White, the superintendent of the hospital, having spent several patient years of toil in convincing Congress that an appropriation should be made for building the theater and running the shows. It gets its name from Mr. Hitchcock, who was the Secretary of the Interior at the time the appropriation was passed. Mr. Hitchcock believed thoroughly in the movement, and was of great assistance in getting the project accepted.

The theater will seat nearly 1,000. Although the building is entirely fireproof, yet every possible additional precaution is taken for the safety of the audience. Asbestos curtains are used, and there is an opening in the roof directly over the stage, covered with glass. In case of a fire on the stage, these glass doors will automatically open, thus forming a chimney through which the draft will force all smoke and flame, and preventing the fire from reaching even the front of the house. The floor is level and every Tuesday it is cleared and used for a dance hall.

Not only are moving pictures shown, but real dramas as well, a stock company having recently been organized among the employes of the hospital. Occasionally, professionals will appear. But the inmates seem to be almost unanimous in preferring the pictures. The asylum orchestra looks after the music.

Kinemacolor Theater in New York

Before another year has gone by, it is expected that a magnificent theater will be erected within a stone's throw of Broadway to show Kinemacolor pictures exclusively. The men behind the colored pictures which have made such an unmistakable impression in America, have decided that such a theater is necessary in order to display their films properly in New York. In all likelihood the New York Kinemacolor theater will be situated on Forty-fifth street, between Broadway and Sixth avenue. The owners of the proposed site have made a proposition that looks favorable to the picture manufacturers. The property opposite the Playhouse on Forty-eighth street is also on the market. The Kinemacolor Company feels sure that there will be no trouble in securing a central and convenient location.

Architecturally, it is expected that the new theater will resemble the Scala, of London, which has the reputation of being one of the most beautiful moving picture theaters in the world. The Scala has a main auditorium and two balconies. It seats 1,380 and has a price range of from 25 cents to \$2.75. Nothing but Kinemacolor film is shown, and the house is open all the year around.

It is expected that the New York theater will seat about 1,100, thus being a little smaller than the Scala, although in other respects it will be quite similar. The project is fast assuming definite shape and the house is intended to be in full running order by next September.

Recent Patents in Motography

By David S. Hulfish

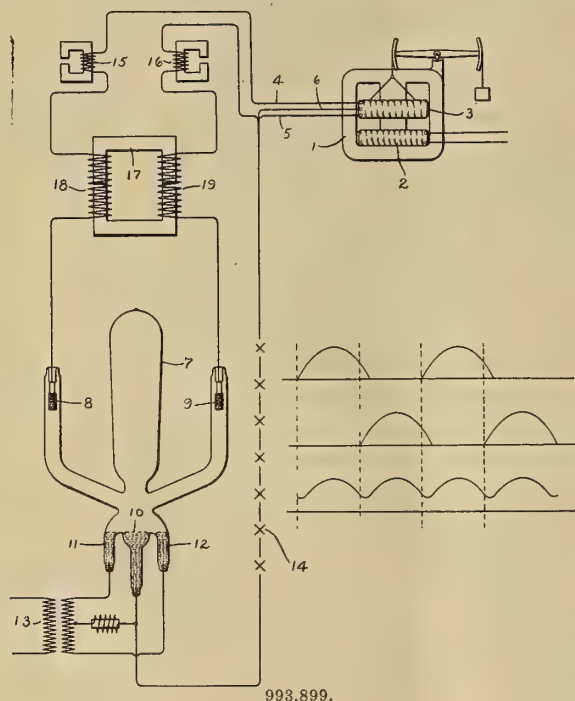
It will be the purpose of this department to list all United States patents, as they are issued, which pertain to any form of amusement business, giving such data in each case as will enable the reader to judge whether he wishes to see the complete drawings and specifications of the patent. When patents of special interest to MOTOGRAHY readers are encountered, the descriptive matter herein will be amplified accordingly. A complete copy of drawings, specifications and claims of any patent listed will be furnished from this office upon receipt of ten cents.

UNITED STATES Patent No. 993,889. Vapor rectifier system. Charles P. Steinmetz, Schenectady, New York, N. Y., assignor to General Electric Company of same place.

Not only in the arc lamp for the projecting lantern, but in the artificial lighting of the motion picture studio, the direct current is found more serviceable than alternating current. Alternating current is found more convenient for power distribution by the electric service corporations, hence it happens frequently that the user of current for motion picture purposes needs direct current and can buy conveniently only the less serviceable alternating current.

The mercury arc rectifier is a means for changing an alternating current into a current having all of its pressure values exerted in the same direction. With the rectifier of the ordinary type, the resulting current is far from the smooth current of the direct-current dynamo. It is to produce with the rectifier a current approximating more nearly the direct-current dynamo product that Mr. Steinmetz takes as his desideratum in the present patent.

A double rectifier is used, and the supply is split into two currents, alternating in nature but out of phase. When these two currents are separately rectified and their resultants are superposed, a current is



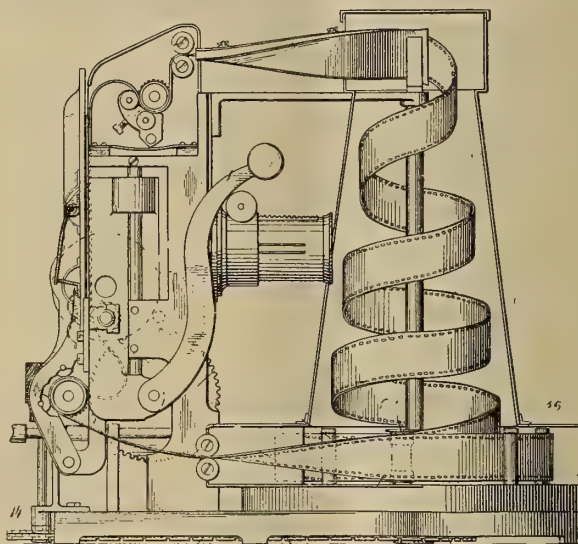
993,899.

produced which is smoother than that resulting from the rectification of a single alternating current.

The illustration accompanying this review combines both Fig. 1 and Fig. 2 of the patent, the former showing the circuits of the double rectifier, and the latter showing graphically the current values of the

different circuits of the rectifier, the lowest curve showing the ultimate current delivered, approximating a direct current from a generator of but few commutator segments.

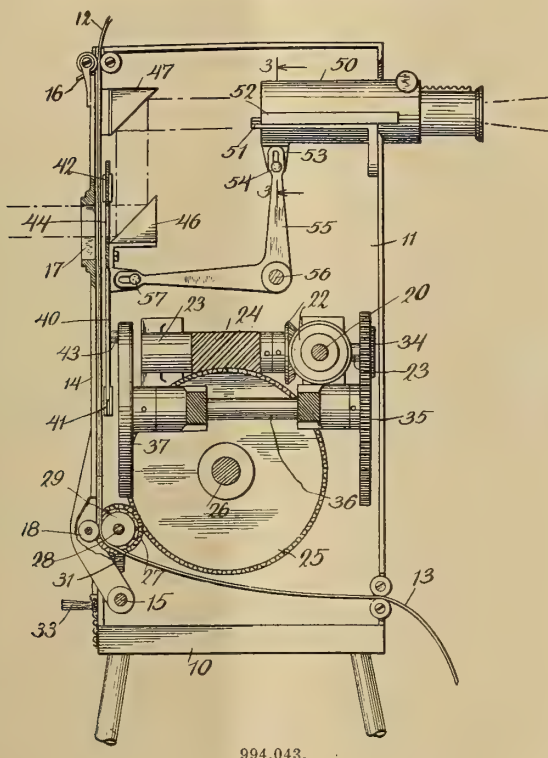
The system shown comprises constant current transformer 1, having a fixed primary winding 2, sup-



994,042.

plied with energy at constant potential, and also having a floating secondary winding 3, from which energy is supplied to other parts of the system through the terminals 4 and 5 and the central tap 6. The vapor rectifier 7, included in the system, is of ordinary type, having anodes 8 and 9 and a mercury cathode 10. The rectifier may be excited by means of auxiliary anodes 11 and 12 receiving energy from an exciting transformer 13. A series consumption circuit 14 is connected between the mercury cathode 10 and the central tap 6 of the transformer secondary 3, and may include lamps or other devices adapted to operate on substantially constant current. Interposed between the mercury rectifier 7 and the transformer leads 4 and 5 are the reactance devices 15, 16 and 17. Reactances 15 and 16 are connected in series with their respective leads 4 and 5, but reactance 17 has a double winding and exerts an influence on both the anode circuits. One leg of reactance 17 is wound with a coil 18 traversed by the pulsating current delivered to anode 8, while the opposite leg is wound with a coil 19 traversed by the pulsations delivered to anode 9. The two coils 18 and 19 are so disposed on the core that they magnetize in the same direction, that is, in a direction to increase the total flux throughout the entire magnetic circuit of the reactance. To prevent saturation of the core, I prefer to make it in two parts separated by air gaps as indicated in the drawing. Owing to the shape of the core, a certain amount of magnetic leakage takes place around each of the wind-

ings 18 and 19 and consequently each winding operates on its own pulsating current much as reactances 15 and 16 operate on their respective currents. In addition to this leakage effect, the two coils co-operate to maintain a magnetic flux throughout the entire



994,043.

iron path of reactance 17, and thereby operate to smooth out the current in the load circuit 14.

No. 994,042. Film Moving Mechanism. Charles R. Uebelmesser, New York, N. Y., assignor to American Moving Picture Machine Company of same place.

The entire novelty of the patent is shown very clearly by the illustration. A long path is taken from the middle of the take-up reel to the upper steady feed sprocket, the two ends of the reel of film are spliced together, and the projection may be continuous if desired.

A novelty in the take-up magazine is found in the method of driving the reel of film, or rather the ring of film, since it forms into a ring in the magazine, with a large open center from which the upper feed receives it. In this magazine the ring of film is driven by rollers placed in the floor of the magazine, and which bear only upon the edges of the film, not upon the face nor upon the margins having the sprocket holes.

Of the twenty claims, the first and last are broad and typical:

1. In a film-actuating mechanism, means for driving a film by frictional contact with the edges thereof.

20. A film-actuating device comprising a base and a series of positively driven rollers therein having their upper surfaces in a plane at right-angles to the axis of a film-coil, and means for delivering the film to said rollers with its edge in contact with said surfaces.

No. 994,043. Framing Device for Moving Picture Machine. Charles R. Uebelmesser, New York, N. Y., assignor to American Moving Picture Machine Company, of same place.

The reflecting mirror 46 is moved into "frame" with the image in the film, and at the same time the lens 50 is kept in focus. The inventor's description of operation and his claims are as follows:

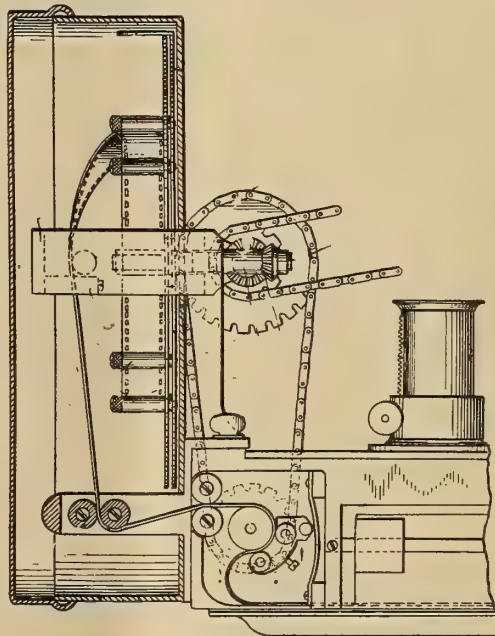
The film is placed between the orifices 17 and 44. By the simple manipulation of the adjusting handle 33 it may be moved until one of the pictures thereon registers with the inner orifice 44. When light is passed through the film the light rays will take some such paths as those indicated by broken lines and will be reflected through the lenses in holder 50 so that the picture may be projected upon a screen or other surface. Now a rotation of the shaft 20 will cause the film to be drawn downward with a continuous movement. At the same time the portion 38 of the cam groove, acting through pin 43, will cause the reciprocating member 40 with its orifice 44 and reflector 46 to be moved downward in unison with the film. If the mechanism for sliding the lens holder is used the lens holder will at the same time be drawn inward. The projected picture upon the screen will therefore remain stationary. When the film has been drawn down a distance approximately equal to the width of one of the pictures the portion 39 of the cam groove will engage the pin 43 and cause the reciprocating member to be quickly raised until its orifice and reflector are in alinement with the next succeeding picture on the film. This upward movement may be made as quickly as desired as it is obviously merely a matter of proportioning the two parts of the cam groove to obtain the desired proportion of downward and upward movements in each cycle of operation. When the bell-crank lever 55 is used this upward movement of the member 40 will push the lens holder out again to its first position so that the focus will be maintained. With this machine the use of a shutter is not necessary, although, of course, one may be added if desired.

When this apparatus is used as a camera only such changes as will be obviously apparent to one skilled in the art need be made. By way of suggestion, some of these obvious changes are the addition of a shutter over the lens and the provision of a light tight inclosure for the sensitized film. The cam 37 may also be modified to suit the new conditions.

This invention I believe to be basically new, and the appended claims are intended to cover the invention broadly and are not to be interpreted to be limited to the exact mechanisms which I have described as an illustration of one of the manners in which the invention may be carried into effect.

What I claim is:

1. In a moving picture machine, a single fixed reflector, a movable reflector, and means for intermittently moving the



994,044.

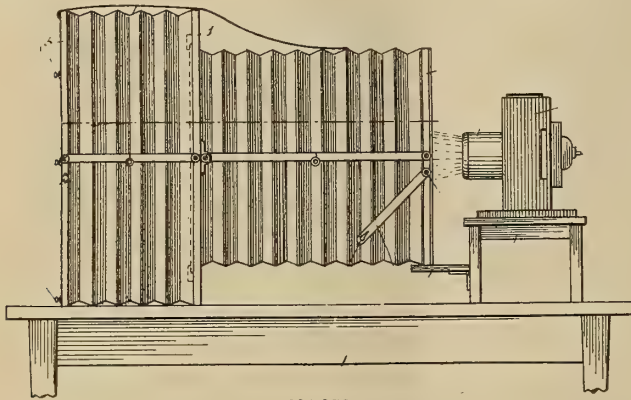
movable reflector toward the fixed reflector and from said fixed reflector in unison with a film and in a line parallel with the path of movement of the film.

2. In a moving picture machine, means for imparting a continuous movement to a film, a single fixed reflector, a movable reflector, and means for reciprocating the movable reflector with

one of its movements of reciprocation in unison with the movement of the film in a line parallel with the path of movement of the film.

3. In a moving picture machine, a lens, means for imparting a continuous movement to a film, a reflector, means for reciprocating said reflector with one of its movements of reciprocation in unison with the movement of the film, and means for maintaining a constant distance between the lens and said reflector.

4. In a moving picture machine, a lens, means for imparting a continuous movement to a film, a single fixed reflector, a movable reflector, means for intermittently moving the movable



994,276.

reflector in unison with the film away from the fixed reflector in a line parallel with the path of movement of the film, and means for maintaining a constant distance between the lens and the movable reflector.

5. In a moving picture machine, a stationary reflector, a movable reflector arranged to be reciprocated toward and away from the stationary reflector, a lens arranged to be reciprocated toward and away from the stationary reflector and means for reciprocating the movable reflector and the lens.

No. 994,044. Film Holding Device for Feed Magazines. Charles R. Uebelmesser, New York, N. Y., assignor to American Moving Picture Machine Company, of same place.

The invention is a device for centering a hank or ring of film in magazine which feeds from a reel of film without rewinding the film after taking it from the take-up magazine.

A large number of rollers on radial arms are provided, and these act together toward the center of the feed magazine to center the loose roll of film.

No. 994,276. Attachment for Projecting Daylight Pictures. Frederick J. Reilly, New York, N. Y.

In projecting an image upon a screen from the back, the image being visible by light passing through the screen, it is possible to leave the auditorium comparatively light if the screen be shaded from direct rays, and if the projecting lamp be protected from leaking rays into the auditorium.

Mr. Reilly provides a collapsible screen which extends from the projecting lantern to the picture screen, thus effecting the desired ends. He describes his invention as particularly suitable for lecture rooms, and as adapted for the projection of either fixed pictures or moving pictures.

No. 995,061. Combined Shutter and Intermittent Film Moving Mechanism. Victor L. Duhem, Fruitvale, Cal.

The intermittent mechanism is of the claw, or "pin" type, in which pins are advanced into the sprocket holes of the film and then the pins are moved to move the film, no intermittent sprockets being used.

In Mr. Duhem's device, the pins are moved by a cam plate, the cam plate being so designed that it acts also as a shutter. By this combination of parts, it will be seen that the shutter cannot be out of phase with the intermittent motion of the film; hence the shutter is self-adjusting, or the equivalent.

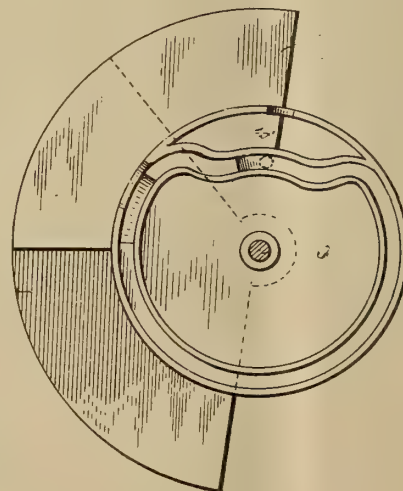
No. 995,551. Intermittent Mechanism. Thaddeus A. Nolan, Cincinnati, Ohio.

In the drawings, 1 represents parallel guide rods mounted in a stationary frame 2, a driven shaft journaled in fixed bearings and provided with an elongated spur gear 3. A movable frame 4 vertically adjustable on the guide rods 1 carries a vertical shaft 5 which is provided with a pinion 6 in continuous engagement with gear 3 for framing.

A transverse shaft 7 journaled in frame 4 is driven from shaft 5 by means of miter gear connections 8 therewith, and a shaft 9 journaled parallel with shaft 7 is driven by means of spur gear connections 11 therewith. A shaft 12 provided with sprocket wheels 13 for engagement with the usual film is journaled in the frame 4 parallel to shaft 9. A drum 14 mounted to turn on shaft 12 and yieldingly connected thereto by means of a spiral spring 15 is rotated in the ratio of four to one with shaft 9 by means of spur gear connections 16 therewith. A disk 17 secured on shaft 9 is formed with a segmental guard rim 18 on one of its faces and with a stud 21 projecting from said disk at an intermediate point in the gap 22 formed between the ends of the rim 18.

A multiple stop 23 secured on shaft 12 is formed with preferably four open radial slots 24 adapted to movably engage with the stud 21 on disk 17. Said stop is also formed with intervening concave seats 25 in its periphery between adjacent slots 24 for movably engaging with the convex face of the guard rim 18.

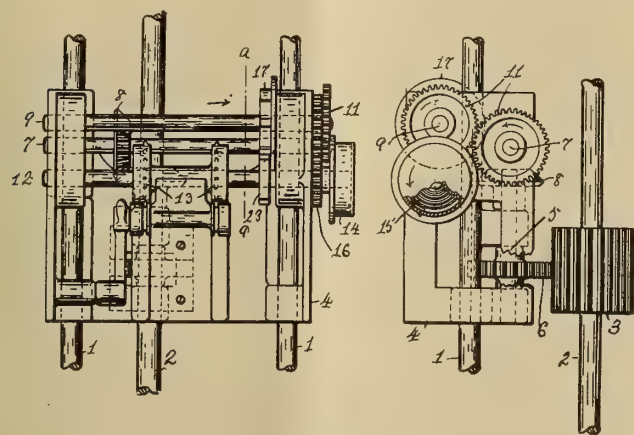
In operation, the multiple stop is yieldingly maintained by means of the spiral spring with one of its seats in contact with the guard rim during a three-



995,061.

fourths or other predetermined partial rotation of the disk and until the stud enters one of the radial slots. The movable engagement of the stud in the radial slot prevents the action of the spiral spring from turning the stop too fast for the proper engagement of its succeeding seat into movable engagement with the forward portion of the guard rim. In this manner the stop together with shaft 12 and the sprocket wheels

thereon are rotated intermittently by means of the spring in unison with the continuous rotation of the drum. The action of the spiral spring prevents any rotative oscillation of the stop and maintains it in constant contact alternately with the stud and the guard rim regardless of any wear or imperfect adjustment of the co-acting members. The accuracy of the intermittent movement of the film by the sprocket wheels for projecting pictures on the canvas with



995,551.

steadiness is very materially increased by the use of the spiral spring.

Claim 1. A kinetoscope comprising a driving and driven shaft, a multiple stop carried by the driven shaft, means carried by the driving shaft for releasing and engaging with different portions of the stop alternately in synchronism with the driving shaft and yielding connection for rotating the stop.

996,991. Method of Making Celluloid. Lorenz Ach, Mannheim, Germany, assignor to C. F. Boehringer & Soehne, Mannheim-Waldorf, Germany.

Waiving the highly technical language of the description of the process and product, the claims are quoted as complete and brief descriptions:

1. The process of forming plastic materials, which consists in adding to pyroxylin an organic compound containing oxygen linked in a closed chain between carbon atoms, to which carbon atoms no further oxygen is directly attached, and mixing the pyroxylin with such compound.

2. The process of forming plastic materials, which consists in adding to pyroxylin an organic compound containing a plurality of oxygen atoms linked in a closed chain between carbon atoms, to which carbon atoms no further oxygen is directly attached, and mixing the pyroxylin with such compound.

3. The process of forming plastic materials, which consists in adding to pyroxylin the condensation product of an aldehyde or ketone with a polyhydric alcohol and mixing the pyroxylin with such product.

4. The process of forming plastic materials, which consists in adding to pyroxylin a glycerin ether and mixing the pyroxylin with the same.

5. The process of forming plastic materials which consists in adding to pyroxylin a cyclic ether of glycerin and mixing the pyroxylin with the same.

6. As a new composition of matter, a plastic pyroxylin composition comprising pyroxylin in combination with an organic compound containing oxygen linked in a closed chain between carbon atoms, to which carbon atoms no further oxygen is directly attached.

7. As a new composition of matter, a plastic pyroxylin composition comprising pyroxylin in combination with an organic compound containing a plurality of oxygen atoms linked in a closed chain between carbon atoms, to which carbon atoms no further oxygen is directly attached.

8. As a new composition of matter, a pyroxylin composition comprising pyroxylin combined with the condensation product of an aldehyde or a ketone with a polyhydric alcohol.

9. As a new composition of matter, a plastic pyroxylin composition comprising pyroxylin together with a glycerin ether.

10. As a new composition of matter, a plastic pyroxylin composition comprising pyroxylin combined with a cyclic glycerin ether.

Educational Films in Germany

To help the spread of higher education among the masses, some of the most eminent men of learning and practical achievement in Germany have volunteered to take part in getting up a great series of moving picture shows to be given in various cities of the empire. They will not only help to arrange the shows, but will also appear on the platform as lecturers.

The scheme is part of a plan of university extension devised by the Society for the Promotion of Popular Science, of which Theodore Holleben, former ambassador to the United States, and Prof. Hugo Muensterberg of Harvard University are prominent members. The pictures to be displayed will relate to science, art and manufactures, and in each case the subject will be explained by a lecturer who is recognized as an expert.

"The society has succeeded," the managing committee announces, "in securing Count Zeppelin to open the series with an address on aeronautics. He will be followed by a noted bacteriologist. Every performance will be attended by a specialist of recognized standing. The committee has assured itself of the co-operation of the best men in all the faculties. Lectures will be given three times a week, and the public will be admitted at the cost of 50 pfennigs (12 cents)."

The first moving picture lectures will be given in Berlin next month. Other cities included in the circuit are Leipzig, Halle, Essen, Stuttgart and Munich.

Detroit to Use Picture Advertising

The Board of Commerce of Detroit has made arrangements to use moving pictures for advertising their city.

An agreement was reached whereby a film company will photograph all points of interest, including public buildings, historical places, samples of large manufacturing institutions, some action pictures—such as at dry docks, some of the prominent citizens and their homes, a new panorama, a 1,000-foot film of the city front from the river, complete views of the parks and boulevards, and lakeshore drive, all the city officials, some of the finest bath houses at Mt. Clemens, which in this set of pictures will be classed as a suburb, the police and fire departments; and, in fact, everything which would go to make up a complete picture story of the city of Detroit. These pictures, when completed, will be shown throughout this country to an average of 11,000,000 people a day, and should do much to aid in advertising Detroit as it should be.

A representative of the Board of Commerce will make the arrangements for the pictures of all places desired for the list, and in about two weeks' time the company will send a representative to Detroit for the work as outlined by the Board of Commerce representative. No limit is placed on the number of pictures to be taken. It is merely up to the Board of Commerce to outline a series of pictures that will show Detroit to the best advantage.

An Irish Classic in Three Reels

By H. Kent Webster

IRELAND is the home of romance. The very atmosphere is charged with it, while the people draw it in with the air they breathe. The mirrored surfaces of their blue lakes, nestled between rugged little mountains, with their scattered islands clad in softly massed arbutus, all seem made for romance. And the people themselves, with their warm and generous hearts, seem intended by nature to be the actors in the stories which so greatly delight the rest of the world. And of all the romances of Ireland perhaps the one which gets closest to the hearts of people is the simple story of the Colleen Bawn, a life story which was almost a tragedy.

It takes the Kalem company three reels to tell the story of the Colleen Bawn, and the beauties of Ireland form such a charming background that the release might well be considered a scenic, were it not for the fact that the intensity of the action keeps our mind focused on the players.

October 16 is the release date, all three reels being put on the market at the same time. In this respect Kalem is following the lead of several other of the manufacturers. It is a good idea, this thing of releasing all of a several-reel subject on the same date instead of on successive dates. It enables the maker to get out better advertising matter and to place it more judiciously, while the exhibitor may run the different parts on succeeding nights, if he chooses, or he may show them as an entire program and feature it in his own advertising. No matter which way is preferable, the exhibitor is given a choice, which is always a good thing.

The story of the Colleen Bawn is quite familiar to American theater goers, as it has been shown on the stage since 1860. It was written as a drama by Boucicault, and it so well portrays Irish life and character that it has long been looked upon as the typical Irish drama. The story is based upon happenings of a semi-legendary nature in the Killarney Lake region. The Kalem people have re-enacted the entire drama among the scenes which have been immortalized by the story, and they show, in all their genuineness, Colleen Bawn Rock and Cave, Danny Mann's cottage, and the ruins of the Colleen's home.

Torc Cregan was the baronial estate of the Cregans. There was not a more beautiful or fertile estate in all Ireland, and yet it was so heavily mortgaged and loaded down with debt that it seemed impossible for the Cregans even to retain it unless young Hardress Cregan were to marry into a fortune. His mother realized this, and had maneuvered an engagement between him and his cousin, Anne Chute, whose fortune was of such proportions that it would relieve the family of their debts.

But all her plans were as naught when Hardress set eyes upon Eily O'Connor, "The Colleen Bawn." Hardress at once began to woo her in his impetuous Irish way, and Eily, loving him shyly, could hardly believe her good fortune when he asked for her hand. They were secretly married. It was easy to persuade her to keep the marriage secret—she did not aspire to a place by his side in the world. Of course his mother did not suspect his marriage, for when she took Hardress to task for his frequent visits to Eily, he admitted his love,

but said nothing of the marriage. He also expressed a wish that Anne would marry Kyrle Daly, who, he said, liked her better than he did. Both of these assertions were naturally a great shock to the mother's hopes.

Little misshapen Danny Mann overheard this conversation and it set him brooding. He was a loyal follower of his young master and desired nothing so much as to serve him. He had been the only witness to the marriage with Eily, and now, in his clumsy way, he resolved to get his master out of the scrape so that he could marry Anne and retrieve the family fortune, which was now in a fair way to slip out of their hands, owing to the unyielding disposition of Squire Corrigan, who held the mortgages. Danny started his clumsy scheme by delivering to Anne a letter that Eily had given him for Hardress, telling her at the same time that he was going to row Kyrle Daly across the lake. Anne naturally suspected from this that Kyrle was involved with some peasant girl, and her confidence in him received a blow.

That night, in her little cottage, the Colleen Bawn, awaited her husband. Father Zom, the priest, and Mylesna Coppaleen sat there, but hastily left as Hardress entered. It was plain that something was wrong, for his irritability and excitement was apparent. He explained to her the family difficulties he was facing and how, to retrieve the family fortune, it was his duty to marry Anne, but that he could not do so as long as she possessed her marriage certificate. In her love for his



Myles Learns His Love is Hopeless.

welfare, Eily drew out the certificate and offered it to him. He had accepted it and was ready to leave when the door burst open and Myles, striding into the room, forced him to return it, Myles loudly declaiming that no one could tear up an oath or a promise. Unheeding Eily's imploring cries, Hardress hurried from the cottage. The priest, stopping her at the door as she attempted to follow, compelled Eily to kneel and swear that her marriage certificate shall never leave her bosom. This is the final scene of the first reel.

In the second reel, Danny, grieving to see his young master so worried, suggests sending Eily out of the country. Hardress then explains to him how ineffectual that would be as long as she possessed her certificate. Danny then offered to make way with the girl, asking Hardress' glove as a token of his acceptance of this offer, but Danny's brutal suggestion aroused Hardress to a storm of indignation.

Danny then engaged Hardress' mother in conversation and told her of his offer to get Eily out of the way



Anne Chute Pays Off the Mortgage on the Cregan Home.

and how Hardress had spurned it, refusing his glove as a token. She at once left the room and returned with a glove which she gave to him and which he, in his simple minded way, took as a token that Hardress had changed his mind. So he set out to get the marriage certificate or, failing in that, to take Eily's life.

That night he rowed Eily to an island where he had told her Hardress was awaiting her. But no sooner had they landed than he demanded that she give up certificate, and when she refused he threw her, with a mighty effort, into the dark waters of the lake. Almost immediately he himself reeled and fell, a thin trail of red tinging his wake as he was carried by the current to a rock, where he lapsed into unconsciousness. With this dramatic ending, Reel II is finished.

When Danny recovered consciousness, he painfully crawled away and late that night staggered into his own hut. He did not know that he had been accidentally shot by Myles and that Myles had appeared just in time to rescue Eily. In the delirium of fever which followed, Danny unburdened his soul of the whole matter, as he knew it, to the priest, confessing that he had killed Eily. Father Tom felt that Myles knew something of the shot which had wounded Danny, so he hunted him up and learned that he had shot Danny accidentally, also that Eily was alive and well and in his hut, but constantly begging to be taken away so that Hardress might continue to think her dead and feel free to marry Anne.

Now the scene changes to the stately halls wherein the marriage of Hardress and Anne is about to be solemnized. In the midst of all the festivity, the prospective bride and groom are sad, Anne because she wanted to marry Kyrle and Hardress because of the tragic death of Eily, whom he really loved. Suddenly a file of sol-

diers break in at the doors and arrest Hardress, charging him with having employed Danny to get Eily out of the way, to all of which Danny had confessed. They also declared that Danny possessed the glove which had been given him as a token.

Seeing Hardress about to be led away, charged with murder, his mother confessed her part in the crime and begged to be allowed to take his place. And then Myles projected himself into the scene and begged leave to introduce a witness. To the amazement of all Eily entered and Squire Corrigan, who had planned the arrest, was forced to retire.

Before all the admiring guests, Hardress clasped the Colleen Bawn to his breast and declared her his wife before all the world. And then his mother drew her from him, begging her forgiveness and offering her a mother's love. Poor Anne, who had been standing unnoticed, now began to bewail the fact that her wedding finery had been wasted for she had been left bridegroomless. A score of admirers volunteered to fill the place but she beckoned Kyrle to her side, promising him the reward that his constancy deserved.

At the end, we can almost hear the blustery Myles say: "It's a shamrock itself ye got, sir, and we're all glad." And if Eily could speak down from the screen we might hear her say: "Oh, if I could only hope to establish myself in a little corner of your hearts, there wouldn't be a happier girl alive than the Colleen Bawn."

Ohio Theaters Must be Fireproof

"No more frame picture show buildings in Ohio," is the ultimatum of the Ohio factory and shop inspector. This ultimatum is the outcome of those provisions of the new state building code relating to theaters and amusement places.

The law does not compel the tearing down of present frame structures, in which picture shows are given, but it does prevent the erection of new shows in any but brick or fireproof buildings.

The state inspector has received many requests from various parts of Ohio asking permission to construct frame theaters. The answer is that the day of the frame show building is about over.

Even in the case of extensive repairs on present frame structures, the department of workshops and factories compels the use of fireproof material. For example, if a frame building is to be arranged for the placing of a new balcony in it, the entire balcony would have to be fireproof.

Educator Endorses Moving Pictures

Moving pictures as an adjunct of the social center work in school buildings were endorsed by George H. Elwell, president of the Minneapolis Board of Education, in an address before the Eleventh Ward Improvement association. He said that moving pictures of the proper kind, given at social center meetings, would do much to cultivate a taste for better things and tend to bring a higher standard of films to moving picture theaters. Mr. Elwell stated he had visited many of the moving picture shows that are now attracting pupils. In some of these places he found nothing to condemn and much to praise, while in others some suggestive pictures were shown. He recommended that all dark, sequestered corners in the playhouses should be done away with.

Current Educational Releases

A MOUNTAIN TORRENT IN AUSTRIA.—Gaumont. Tourists frequently visit the little Austrian village of Golling, which is picturesquely set high up in the mountains. The beautiful falls of the Schwarzbach is the mecca of visitors in Austria. The stream makes a sheer drop of two hundred feet and then forms a powerful rapids which has worn its way through the solid wall of rock until a natural bridge is formed. We see light effects of rare beauty as the sun shines on the descending torrent and meets the mist arising from the rapids.

CROSSING THE ALPS IN A MOTOR.—Gaumont. An excellent view of Alpine scenery is given in this film, torrents and waterfalls, waving forests and bare rocky cliffs being shown. The views were taken on an automobile excursion, starting from the small town of Thones and riding out along a road cut into the side of the mountain.

THE CULTURE OF BULBOUS FLOWERS.—Gaumont. This film shows the culture of hyacinths, tulips and narcissuses from the planting of the bulb to the blossoming plant. First we are shown the preparation of the earth and the planting of the bulbs, next the repotting and the bedding out. The next scene shows the hothouses and the appearance of the beds two months later. This is followed by views of the grown plant just beginning to bud, then the flowers completely open. In a number of scenes we now see different types of bulbous plants, and finally the film closes with a view of a conservatory filled with the flowers in every color.

THE CITY OF BORDEAUX, FRANCE.—Gaumont. This is one of the most important cities of France, and is situated about 375 miles southeast of Paris. The film shows many of the most important streets and public buildings. Bordeaux has a most striking water front, and the streets of the newer portions of the town are broad and well paved, although those in the older parts are crooked and narrow.

AJACCIO, THE BIRTHPLACE OF NAPOLEON.—Gaumont. The chief claim of Ajaccio to fame is that it was the birthplace of Napoleon, and yet it is the chief town of Corsica. It is located on the west coast of the island and possesses a well protected harbor. The old home of Napoleon is still standing and is very well preserved, thanks to the loyalty of the Corsicians.

CINTRA, A PICTURESQUE TOWN OF PORTUGAL. Cintra stands at the foot of a rocky mountain and is remarkable for the picturesque beauty of its situation and the healthfulness of its climate, which renders it a favorite resort of the wealthier inhabitants of Lisbon. On one of the adjacent summits stands the Penha castle, erected by King Ferdinand of Coburg on the site of a former convent, and on another are the ruins of a Moorish castle. There is also an ancient royal palace described as a medley of Moorish and Christian architecture and long famous as the summer residence of the court.

CEMENT ROCK BLASTING.—Lubin. This film shows the first Portland cement mill built in the United States,

located at Coplay, Pa. Then follows exhibitions of deep well drilling, charging and tamping of the hole and the inserting of the fulminating cap.

The climax of the picture shows the setting off of an immense blast. Eight and one-half tons of high explosives are used, fourteen separate charges having been made, all of them having been placed over a hundred feet in the ground. Fifty tons of solid rock were moved as a result of this explosion. The film closes with a view of the spot after the explosion.

FROM THE FIELD TO THE CRADLE.—Lubin. An interesting industrial picture showing the process by which milk is supplied to the millions. An interesting comparison is given between the old time, unsanitary dairy methods and the modern sanitary methods, surrounded by all the safeguards for the protection of health. The final picture shows baby's quick lunch, with baby tending strictly to business.

MANUFACTURING FIREWORKS.—Eclipse. Showing to the minutest detail the whole process of making shells, rockets, and other kinds of display pieces. A fascinating night scene, showing a beautiful pyrotechnic exhibition, closes the film.

THE GRAND CHARTREUSE.—Eclipse. This film first takes us through the town of Chartreuse, then along one of the wonderfully well made French roads and up through the hills to the monastery, which is one of the most famous in France.

MAKING CHEDDAR CHEESE.—Eclipse. Beginning with a pretty milking scene, every detail of the manufacture of this cheese is shown.

MAKING A SIX-TON CHEESE.—Selig. A remarkable picture, showing the construction of the world's largest cheese, which was made to be exhibited at the National Dairy Show. Seventy-two tons of milk, coming from 8,000 pure-bred cows, was used in making this cheese, which is over eight feet in diameter, and is valued at \$7,500.

SEEING WASHINGTON.—Selig. Views of Washington, which are always good.

FIRE BRIGADE IN MOSCOW.—Pathé. An interesting film, which makes us unconsciously compare Russian methods and equipment with ours.

OLD DELHI AND ITS RUINS.—Pathé. Eastern views, especially of ruins of crumbling greatness, always get our attention. The pictures are well taken.

AFRICAN BIRDS AND THEIR ENEMIES.—Pathé. A glimpse of natural history in far away Africa, given in Pathé's best style.

OUR NAVY.—Vitagraph. In this reel we are given a fine view of our sailor boys at work and play aboard ship. The coaling of the Delaware is shown, also the

launching of the Florida. Target practice is also shown. This film makes us feel well acquainted with life on a battleship.

SURFING, NATIONAL SPORT IN THE HAWAIIAN ISLANDS.—Pathé. These people seem to be enjoying themselves thoroughly and we cannot help approving their choice of a national sport.

ACROSS THE POLAR SEAS.—Pathé. A film which makes us feel very much like Arctic explorers.

RANGOON, INDIA.—Pathé. This pretty travelogue thoroughly explains the charm Rangoon has for tourists.

CIRCUS IN AUSTRALIA.—Pathé. These are good views and it is a pretty good circus, too.

TRAINED DOGS.—Pathé. Showing the degree of intelligence which these domestic friends of ours seem to exhibit when carefully trained.

SCENES ON THE U. S. S. CONNECTICUT.—Pathé. An intimate and interesting view of life aboard a man of war.

THE CHARLESTON FLOOD AND HURRICANE.—Imp. A timely film, showing the damage wrought by the great storm which all but destroyed Charleston, S. C. The views were taken in the rain and wind and show most vividly the damage to docks and buildings.

THE LAST G. A. R. PARADE AT ROCHESTER.—Imp. The last encampment, held at Rochester, N. Y., was a notable one inasmuch as the veterans decided that this one should be the last. The crowning event was the parade, which is shown very well in this reel. Twenty-five thousand men were in line, and were reviewed by President Taft, and other notables.

THROUGH THE DELLS OF WISCONSIN IN A MOTOR BOAT.—Imp. This is one of the most beautiful bits of scenic photography ever attempted. The dells are noted for their picturesque and wild grandeur and the selections for their views are admirable—a film that will be genuinely enjoyed.

THE BLACK HORSE TROOP OF CULVER.—Champion. At Culver, Indiana, is an institution of education and military training second only to West Point. To see its famous Black Horse Troop in their daring riding feats is to set one's blood on fire with admiration for the pluck and skill of these youths. Some of their maneuvers seem almost unbelievable.

THE NATIONAL GUARD ENCAMPMENT AT FORT RILEY.—Champion. This film shows military camp life on the government reservation, together with the evolutions of the soldiers. Every form of military work is gone through, from the opening to the breaking of camp.

THE FALLS OF BOHEMIA.—Powers. Showing some of the most delightful spots of Bohemia. The cataracts have been taken at full flood and present a refreshing spectacle of rugged nature. The mirrorlike placidity of some of the Bohemia lakes is beautiful to behold.

LARGE LAKES OF ITALY.—Powers. Showing Lake Maggiore, the pride of the Italians. Some excellent views are shown of the Borromeo Islands, with numerous character studies of native boatmen in their queer craft.

BARCELONA.—Great Northern. A travel film of extreme beauty, showing the interesting and picturesque life in this pretty European city.

Moving Pictures to Bring Settlers

South Carolina is the first state in the country to adopt the moving picture as an advertising scheme. Under the contract made with a well known film house, pictures showing the agricultural and commercial possibilities of this state will be shown to over 7,000,000 persons in the West and Middle West within the next year. The scheme is being carried out by the commercial secretaries, and it is hoped to bring several thousand settlers from the West to this state.

The pictures are being made by an expert moving picture representative. He has visited Charleston and Florence and is to visit Columbia and Sumter and other cities of the state. The plan is to allot territory in the Middle West to each of the cities of the state entering the contract. When the pictures are shown in the various towns literature will be distributed in the audience. Each man desiring more information will be given a card. His record will be investigated personally by the representatives of the chambers of commerce. He will then be put in touch with land companies in this state.

It is hoped by this scheme to bring several thousand homeseekers to this state to till the several million acres that are to be reclaimed in the coast counties of the state. Holding companies will be organized in the various places so that homeseekers will be placed in touch with land at a reasonable rate. The moving picture expert will very probably go to Columbia soon to take the views about the city.

These pictures will be shown at various places in the state and an admission fee charged to pay for the cost of making the pictures.

Film Taken in the Clouds

That moving pictures can be successfully taken from an aeroplane in rapid motion has been demonstrated by the roll of film which was recently delivered to Col. Scriven, acting chief signal officer of the United States. The film was taken by one of the army aviators in training at College Park, near Washington, and it shows Benning race track and other features of the landscape in the neighborhood with great clearness.

With a little more experience in turning the crank of the camera so as to arrive at the proper speed of rotation it is believed the aviators can succeed in making a panorama of the country over which they fly that will be invaluable for military purposes.

An attempt is to be made to sketch the country while the machine is in flight, and if this succeeds the combination of the sketches with the photographic film is expected to afford the military strategists all of the data they may need for maneuvers against an enemy in a strange country.

Moving Pictures Show Prune Industry

The romantic side of Santa Clara county's fruit industry, and something of its wealth and magnitude, will be graphically displayed before thousands of people in the East and even in Europe within the next few months. The Southern Pacific Railroad's Lecture Bureau will do the work, and the fame of San Jose will be widespread.

Camera men from the lecture bureau recently spent an entire day in the orchard district. Every phase of the prune industry, from the tree to the train, was caught by the cameras. Moving pictures were made of mile after mile of prune orchards. Prunes were caught dropping from the trees, and girls and boys were photographed as they picked them from the ground and transferred them from their pails into the boxes. The hauling of the prunes to the dryer, the dipping, washing, rinsing, spreading on trays, carrying the trays to the drying-ground on cars, spreading trays, drying, gathering from trays, grading and sacking, were shown in the orchards and at the dryers. The weighing-in at the packing-houses was then taken by the camera, the second grading, the processing, the facing and packing and the shipping of the packed boxes.

The prune reel contained just 700 feet of film, which will be developed, copied several times and handled exclusively by the Southern Pacific Lecture Bureau in an extensive campaign of publicity. Other photographs from which stereopticon views will be made were taken.

All of the industries of California will be exploited in this way by the railroad lecturers, and the state will receive its share of well-merited advertising.

Church to Use Films

Rev. L. Potter Hitchcock, pastor of the Neighborhood Congregational Church of Pasadena, Cal., believes that the motion picture is destined soon to become an important factor in the church and Sunday school. So much courage has he in his convictions that his church is planning the erection of a building to adjoin the church edifice, in which there will be a large auditorium equipped with stage and stereopticon and moving picture apparatus.

It is in this hall, when the building is complete, that the Sunday school children will be taught their lessons. These lessons will be illustrated throughout. Not only for the sake of the children will the pictures be projected upon the screen, but also for members of the church and such others as choose to go and see them.

"I believe the motion picture has come into the world for educational uses," said Rev. Hitchcock recently. "I believe it is destined to be the means of a moral and spiritual uplift, as well as of entertainment."

"For instance, in teaching a class of boys their Sunday school lessons, and impressing upon them the necessity of making a right beginning in life, I would open the lesson with a reel of pictures and close it with another, thus causing them to take in the teachings through the eye-gate as well as the ear-gate. I believe it is the proper way.

"Invaluable moving pictures are now taken in foreign countries that show the work our missionaries are accomplishing. The missionary societies are providing themselves with such and it will probably not be long until some of these reach the Pacific Coast and can be seen in our church.

"Then if I find some good story pictures, pieces of fiction of worth and value, I shall not be afraid to use them."

The plans of the Neighborhood Church are unique, at least upon the Pacific Coast.

Rev. Hitchcock said also that the Congregational and Presbyterian churches of Riverside recently united to hold services in connection with moving picture entertainments. But so far as the permanent incorporation of a picture hall and apparatus in a church and its use for illustration of Sunday school lessons and sermons, in a truly twentieth century manner, is concerned, the minister is broaching a new idea. He also takes into consideration the fact that the pictures will attract many to the church, and says that stereopticon pictures may then also be used without loss of time in arranging for them, and that several series of Sunday school views are now on their way to California from the East.

There are other remarkable features about this building that is to be. Beside the moving picture hall it will contain a gymnasium and kitchen. It will be placed at the disposal of pupils of the Garfield school, near which it will be located, for dramatic entertainments and sociables. Residents of the neighborhood will also be invited to make it the place for what meetings and assemblages they may wish to have.

Pictures in Good Roads Movement

One of the most interesting features of the big convention of the American Association for Highway Improvement and the congress of its allied organizations, including the Touring Club of America, at Richmond, Va., beginning November 20, will be the moving pictures that will illustrate the advantages of good roads over bad.

Most interesting will be the films showing how the isolation of the country districts is wiped out by the building of new roads or the improvement of the old ones. Farmers will be shown struggling over bad roads, sick from the strain, the doctor unable to reach them, and finally the undertaker unable to get them to their graves. There will be shown in contrast the farmer who enjoys good roads, hauling big loads comfortably, getting sick in comfort, the doctor reaching him easily, and he will be seen on his porch watching his neighbor go to his grave smoothly and without hitch.

The American Association for Highway Improvement will have the advantage of being the first organization to show these pictures. The moving pictures will be a striking feature of the event.

The danger of bad roads to automobilists will also be shown in moving picture form and will particularly appeal to hundreds of tourists who will attend the sessions of the Touring Club of America. When the convention is over it is probable that most of the films will be shown in moving picture houses throughout the United States.

While sitting in a moving picture theater, a grocer in London, England, saw flashed on the screen before him a message warning him that his premises were on fire, this being an original and effective method adopted by the management for communicating the unpleasant tidings to their patron.

Of Interest to the Trade

Sunlight Screen Company Victim of Impostors

The Sunlight Metallic Cloth Curtain Company, Chicago, has been made the victim of a group of peculiarly unscrupulous men, who are operating in the middle west. It seems to be the practice of these men to represent themselves as agents or representatives of the Sunlight Company and to take orders for patent screens under that guise. They then deliver a very poor and practically worthless imitation of the Sunlight screen—or, as a variation, deliver nothing at all. Here is a letter received by the company, showing how the impostors operate:

Trinidad, Colo., Sept. 18, 1911.

Sunlight Metallic Cloth Curtain Company.—Some time ago I purchased what I supposed to be one of your screens from a party who claimed to represent you, by the name of Warwick, paying him \$20 in cash. Upon the arrival of this screen, a slight examination at the express office showed it to be a very inferior article to the sample that Warwick demonstrated to me. I consequently refused to accept the curtain and it still remains at the express office and I am out \$20.

In the meantime I have read some of your articles in regard to these parties—a party in Denver by the name of Edmund Anderson is represented to be secretary and he has an office in 314 Y. M. C. A. building, Denver.—A. R. WILSON (Isis Theater).

The Sunlight Company immediately wired Mr. Wilson that Warwick was an impostor and did not represent the company.

September 23 the following letter was received:

Avoca, Iowa, September 23, 1911.

"Sunlight" Metallic Cloth Curtain Co.—I wish to inform you that we bought one of your curtains on September 15th of one of your salesmen, Nat I. Brown. He said that the curtain would be shipped from St. Louis. He also told us that they would send us a slide and advertising matter for us to use, but up to the present time we have not heard from them.

Please let us hear from you in regard to this, and oblige.—BILLO BROTHERS.

To which the Sunlight Company replied:

Chicago, September 27, 1911.

Billo Brothers, Avoca, Iowa.—We are in receipt of your letter of September 23d and in response beg to inform you that Mr. Nat I. Brown is not in any way connected with our concern. We have no traveling salesmen in your territory.

Through the columns of the *Moving Picture World*, the *Moving Picture News*, and *MOTOGRAPHY*, we have for some time past endeavored to protect exhibitors against this impostor and his associates.

We have letters from many sources showing the imposition they are working upon exhibitors by claiming to sell our "Sunlight" screens.

Our "Sunlight" screens are never sold without our own special frame with its tightening device and we have no traveling salesmen. Anyone offering screens claiming them to be "Sunlight" screens or claiming to represent us are frauds unless carrying unmistakable credentials. The word "Sunlight" is a registered trade-mark that we will fully protect.

Our factory is in Chicago. Our screens are shipped from this point and no screens are shipped except on the terms of our special contract and no sales made except on this contract.

We hope that this letter will reach you in time to protect you. Have you any letters or other blanks or printed matter in which he used the word "Sunlight"?

Let us hear from you again giving us any further detail with which you can supply us.—SUNLIGHT METALLIC CLOTH CURTAIN CO.

Another direction of this pernicious activity is indicated by the following:

Ada, Okla., October 10, 1911.

Sunlight Metallic Curtain Co.—Please let me know at once if the Radium Screen Co., of No. 105 North Main street, St.

Louis, Mo., and your company are the same. I gave an order yesterday for a curtain to their representative, F. H. Roys, and he claimed his company and yours was all the same company and the curtain he sold me was the genuine Sunlight curtain.—ED WARD.

The Sunlight Company's reply by wire was:

Mr. Ed. Ward, Majestic Theater, Ada, Okla.—Letter tenth received. Roys an impostor. Has no connection with our company. Sunlight is our registered trademark. Have written fully.—SUNLIGHT METALLIC CLOTH CURTAIN CO.

These various letters and replies are given here to show the extent of the gang's operations. Besides the three names mentioned, the Sunlight Company has other letters mentioning Robert Kane as one of those who have misrepresented themselves as agents of the company.

Exhibitors who are approached by these men or any others who represent that they are taking orders for the Sunlight screen will do well to assure themselves that the screen bears the trademark name "Sunlight" in clear, unmistakable lettering, as that name is copywrited and will be protected by the company. The Sunlight Company would, of course, appreciate any information that our readers can give as to the operations or personnel of the impostors.

Wisconsin Exhibitors Organize

Wisconsin has followed the lead of some of her progressive neighbors and now has a full-fledged exhibitors' league. Sixty-five exhibitors are the original members, although it is expected that nearly every picture man in the state will soon belong. It is the intention to affiliate a little later with the Moving Picture Exhibitors' League of America.

At the first meeting, the following officers were elected: President, Charles H. Phillips, Milwaukee; vice-presidents, Thomas Foster, Stanley, and Charles W. Christianson, Racine; secretary, J. W. Clarke, Sheboygan; treasurer, Henry S. Klein, Milwaukee; sergeant, Peter Jermans, Milwaukee; trustees, B. K. Fischer and O. Sprecher, Milwaukee; L. W. Anderson, Neenah, and C. W. Tiede, Burlington.

Kiewert Company Offers a Suggestion

The Charles L. Kiewert Company, manufacturer of "Bio" carbons for projection purposes, is taking a broad general interest in the welfare of motion-picture exhibitors. The problem of filling the theater during the dull hours has occupied the attention of officials of the company, with the result that they have offered the following suggestion, which course is the more praiseworthy since it contains nothing whatever about the company's excellent carbons:

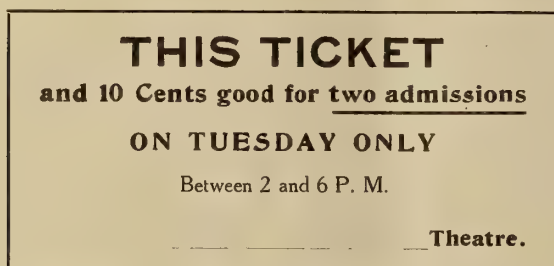
This plan applies to amusement enterprises, a principle long recognized in other lines of trade in which business is concentrated over a very small portion of the day, namely: offering special inducements during the hours of *dull business*.

The plan may, or may not, be original, but it has been put in operation at our suggestion in a number of theaters and in each case has been regarded as a novel means of increasing business. The reports that we have had from these theaters regarding the results of this plan, have been so gratifying that we have been led to believe that exhibitors in general would be interested in it and as our own business directly depends upon the

prosperity of the moving picture theater, we have decided to submit this plan to interested exhibitors in the hope that they may find it of value.

In this plan, means are taken to maintain the regular admission price at a fixed figure and the free admissions are so regulated that they must always be accompanied by at least one fully paid admission. The plan is as follows:

With each paid admission on Monday, give one ticket reading as follows:



Monday, Blue
Tuesday, Red
Wednesday, Yellow

COLORS:

Sunday, White

Thursday, Green
Friday, Brown
Saturday, Gray

If the regular admission price is other than 10 cents, the regular admission price should be substituted on the ticket. The tickets for each day should be printed in different colors as above, so as to be easily distinguished. On Tuesday, give a similar ticket, good for Wednesday only and so on during the week.

As a large portion of these tickets will be turned in on the following day, they may be used over and over again and the initial expense will be practically the only outlay required and this will be limited to the cost of 1,000 tickets each in six different colors, or seven, as the case may be, depending upon the number of days per week. In cases where the dull days are very irregularly distributed through the month, it may be advisable to issue the tickets good for a certain day in the month only. This may be accomplished by providing a space following the day of the week, for the corresponding day of the month to be inserted by a rubber stamp. In this case tickets can be used but once and should be printed on a cheaper stock so as to reduce their cost. This plan practically amounts to cutting the admission in half during the dull hours, but it has the following advantages:

First. The regular price of paid admission is maintained.

special admission tickets at each performance, it will be necessary for them, in order to use the tickets, to bring in one new patron on the following day. Thus, it may be reasonably expected that in putting this system into effect, you will retain all your old patronage at the full price and obtain many new patrons.

This plan should have a great advertising value as every patron who receives one of the special admission tickets for the following afternoon will probably make an effort to use it and the result will ultimately be building up a considerably larger regular patronage than the theater had enjoyed before. In case it is found that the capacity of the theater is being taxed during a portion of the afternoon, or on certain days, the hours and days on which the special admission tickets will be accepted, can be altered to suit local conditions.

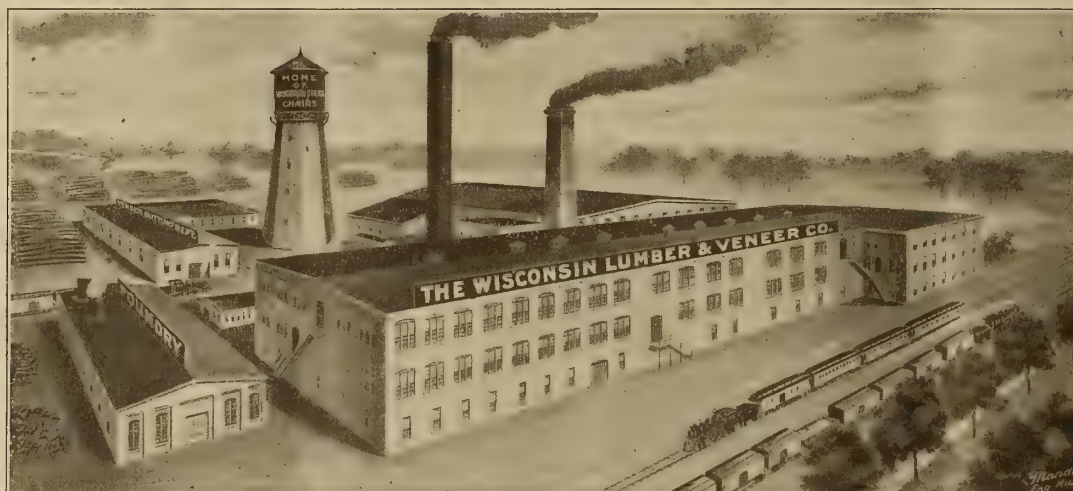
More Manufacturers of Films

The Majestic Moving Picture Company has opened offices at rooms 1014 and 1015 Exchange building, 145 West Forty-fifth street, New York City. Tom Cochran, so well known in the film business, has the management of the firm and Owen Moore, formerly with the Biograph Company, is directing the stock company. Miss Mary Pickford, also formerly with the Biograph Company, is head of the stock company. The firm will be independent and will manufacture only high class pictures.

The Angelus Motion Picture Company, recently organized at Los Angeles, California, with a capital stock of \$50,000, will make a specialty of travel pictures for use in schools and pictures that will be suitable for use in churches and Sunday schools. The officers of the company are as follows: President, Dick Ferris; vice-president, F. J. Pardee; treasurer, George Hancock; secretary, Sam Wood. Mrs. Ferris, who is known as Florence Stone, will be leading lady of the company.

From Forest to Theater

The Wisconsin Lumber and Veneer Company, Port Washington, Wis., uses as its slogan, "From the forest to the consumer." The company, as this catchline indicates, manufactures its product from the raw material. Thus, in the case of opera chairs the lumber is cut in the



Plant of the Wisconsin Lumber and Veneer Company at Port Washington, Wis.

Second. Even if half the house is filled during these dull hours by unpaid admissions, it is much better for the exhibitor to have a full house at half price, rather than a half house at full price, in as much as the actual money taken in is the same, and a continually filled house is the best advertisement that an exhibitor can have as to the quality of the entertainment he provides.

Third. As all your regular patrons will receive one of the

forest, sawed and dressed in the big plant; the veneer is cut in its own department and the chairs formed and fitted ready for delivery to the theaters of the country. The company has a large variety of designs in opera chairs, as well as a wide range of prices, and exhibitors needing chairs should communicate with it.

Putting Up a Good Front

There is no question in the mind of the discriminating photoplay exhibitor but that the front of his house has a considerable effect on the patronage.

This has been demonstrated so many times as to become an old story by now, but a story that will bear repeating many times.

high class a show, just as interesting a drama, comedy, what you will—but doing it for a lower cost. Why then are not the same natural laws conducive to an increased patronage true in the photoplay houses that follow in a legitimate theatrical house?

They are; and exhibitors are fast taking advantage of the experience of these older show men and there are



Decorative Front of the Victoria Theater.

The legitimate theaters showing drama or comedy go to a considerable expense to make their houses attractive from the outside, and this was forced on them as an evolution.

Any moving picture theater is putting on just as

some mighty handsome moving picture houses scattered over the country as a consequence.

The Decorators Supply Company, Archer avenue and Leo street, Chicago, can justly lay claim to be the means of this unquestionable evolution in the photoplay

house. The accompanying illustration shows a front the company designed for the Victoria Theater, Chicago, recently, and is an example of a beautiful effect attained for a very low cost. Any theater man interested in improving the looks of his house can have the company representative get up pencil sketches and quote prices on application.

American Made Projection Lenses

It was not many years ago that the American, who wished to do any careful work in optics, thought he must look to the Old World for his lenses. The German, Frenchman and even our English cousin had been doing that sort of thing for generations. They possessed the formulæ, the skilled workmen to execute the formulæ and the prestige behind their products. An American lens was regarded with suspicion by the exacting.

This was for years the case with projection lenses. Even after American manufacturers had begun to make projection apparatus they thought it necessary to import all the lenses with which to equip their lanterns. They had no facilities, in fact, for doing otherwise.

When the Bausch & Lomb Optical Company, at Rochester, N. Y., turned its thought to optical projection, however, the projection lens was the first thing to command its attention and the first thing it produced in that line.

It was a lens grinding industry primarily, possessing the scientists, the skilled workmen and the experience. It had been grinding eyeglass lenses of a high grade since 1853 and had been producing highly corrected lenses for microscope objectives and condensers since the early 70's. It was beginning the manufacture of photographic lenses, and the projection lens, involving practically the same elements as the photographic, naturally did not present a difficult proposition.

This company, then, disregarded precedent and began the manufacture of lenses for projection long before it began making its well known Balopticons or lanterns, in which field it has since become recognized as a leader. It sold those lenses to the users of projection lanterns as rapidly as it could educate them to the fact that better objectives could be made on this side of the water than they could import from Europe.

Today the Bausch & Lomb Optical Company is among the greatest manufacturers of projection lenses in the world, on either side of the water. It not only grinds all the lenses, both projection and condensers, which it uses on its big output of scientifically constructed lanterns, but supplies the lenses with which the moving picture machines in a great number of the picture theaters of America are equipped.

Several years ago this great American company effected a corporate alliance with the Carl Zeiss Optical Works, of Jena, Germany. As the members of the latter company and their scientists had long been recognized as the leaders of Europe in scientific optical research and production, the importance to the optical world of a union between these two companies is obvious. It has meant united effort, with an interchange between the two of ideas, experiments, and, to a certain extent, facilities.

The result has been of inestimable advantage, not alone to the two companies, but to the users of optical instruments and products everywhere. It enables the Bausch & Lomb Optical Company to improve still further its lines of projection lenses, adding to it photogra-

phic anastigmat lenses of the highest type, constructed upon the Zeiss formulæ.

The quality of glass used is a big factor in the production of high grade lenses, and in this connection the alliance with Zeiss plays an important part. It has meant the establishing of intimate relations with the collaborators of that company, including particularly Schott & Genossen, manufacturers of the best optical glass.

Thus has the Bausch & Lomb Optical Company transplanted to America the optical genius, scientific and productive, so long supposed to thrive in the European climate alone. The American users of projection lenses today can find a double satisfaction in the convenience of purchasing their lenses at home and in the pleasurable knowledge that their countrymen can make as good lenses as the human mind can devise and human facilities produce.

Gundlach Projection Lenses

A chance remark brought about the interest of the Gundlach-Manhattan Optical Company in projection lenses. The company found, upon investigation, that few high-grade lenses were on the market at that time—about two years ago. How could there be at the price ordinary lenses cost? Poor lenses are deficient in several ways. They are not properly corrected for optical errors, carelessly made and inaccurately mounted, produced from ordinary glass not fit for lenses and they are also incapable of giving good illumination.

With little competition it looked as if the company might do good business with finer lenses—lenses so good that any exhibitor would buy one after seeing how much better it made his picture. The first lenses were finally ready and tried in Rochester, with gratifying results. They improved every picture, and the rest was easy, as exhibitors are enterprising and know that better pictures mean more receipts at the box office.

If you take a piece of steel about as thick as paper and as wide as the film, drill it full of holes the size of a needle and put it in the machine in place of the film you will find that ordinary lenses give a double image of the holes on the screen, rainbow colors, and the steel or opaque portion which should be black on the screen is grey, all the holes are not equally sharp and perhaps none, as the whole effect may be hazy.

Now put a good lens, such as the Gundlach, to the same test and note the difference. The double images disappear, the holes are brilliantly white and the opaque parts are perfectly black, as they should be. The definition is uniformly fine and each hole is clear cut and brilliant. This result can only be obtained by making lenses with the greatest care from suitable optical glass and mounting them with precision. The great illuminating power of Gundlach lenses is due to their larger diameter in proportion to the focal length.

Now we come to an important matter—the focal length. A picture of a certain size at a given distance can only be made with a lens of proper focus; for example, a 12 by 16 foot picture at 72 inches requires a lens of 4.23 inches focus, or $\frac{2}{100}$ less than $4\frac{1}{4}$ inches. The company considered it necessary to figure the focal lengths down as fine as this, and fills each order with lenses with $\frac{5}{100}$ of the focus required so the picture is always within an inch or two of the size specified. There is no guess work about this. If the measurement from the lens to the center of the screen is correctly stated the

lenses furnished must make the picture the desired size. All manufacturers of machines have adopted the 15/16 inch aperture plate, at the company's suggestion, so this factor in figuring the focus of the lens will be constant. A difference of 1/32 inch in the aperture plate will make a difference of 6 inches in a 12 by 16 foot picture, so the size of the aperture plate is an important factor in calculating the focus of the lens. The standard aperture plate is now 11/16 by 15/16 inch, or practically $\frac{3}{4}$ to 1, and the magnification is in the same proportion so the picture is always 9 inches high for each 12 inches wide. This proportion cannot be changed as the projection lens has nothing to do with the shape of the picture and no correction can be made in the lens to overcome the angle of projection.

However, the quality of the projection lens has everything to do with the quality of the picture; upon the lens depends its sharpness, brilliancy and illumination, although it is obviously impossible to make poor films produce a good result.

Boy Hunts Picture Cowboy

John D. Home, of Los Angeles, was a ferocious Indian when he struck the warpath in Edendale one afternoon. He plunked an arrow squarely into the neck of a cowboy's horse.

But at night John D. Home was a very sick little boy and keenly enjoying the petting given him by his mother. His left ankle had been broken in a wild leap over a retaining wall to escape from a vengeful cowboy who did not remember the days when he, himself, played Indian.

Johnny Home is only 13 years of age, a son of the late Captain Thomas Home, who was killed two years ago. Since his father's death Johnny Home has been the mainstay of his widowed mother, doing odd jobs on dairy ranches in Edendale.

Johnny was out for play. Armed with a bow and arrow, he admired the actors posing for the moving-picture film makers. The temptation was too great for Johnny. He let fly an arrow at one of the gaily trapped cowboys. The arrow was but a stick of wood, and blunt at that. The only harm it did was to strike the horse on the neck and cause it to shy, interfering with the comfort of the rider.

Fearing the menacing quirt of his intended victim, Johnny leaped over a fifteen-foot retaining wall. At the Receiving Hospital Dr. Quint found that he had sustained a fracture of the left ankle.

Free Picture Shows in Chelsea Park

A novel feature in playground activities was inaugurated at Chelsea park, New York, when a free outdoor moving picture show was given. This was repeated every Monday and Thursday night until October 1.

These shows with the band concert on Tuesday nights made Chelsea park an ideal place in the evenings. It is the aim of William Lee, supervisor of recreation, to make Chelsea park a model center for the people's enjoyment. The picture show is given under the auspices of the Hudson guild to co-operate in bringing about this end.

Chelsea park is in the block bounded by Ninth and Tenth avenue, Twenty-seventh and Twenty-eighth streets.

Amusement Supply Co. to Rent Films

The Amusement Supply Company, Chicago, announces the fact that beginning with October it will add to an already large and well known business a film rental department, under the management of Robert D. Lett, formerly of the H. & H. Film Service, of Chicago, and more recently manager of the Reliable Film Exchange, of that city.

It is the purpose of the Amusement Supply Company to handle a high class of independent film, and in addition it will make a specialty of feature reels.

The company has recently moved into much larger quarters, and beginning with October will be glad to correspond with such exhibitors as would care to contract for a really first class weekly service.

Current Song Hits

The Jerome H. Remick Company reports that moving picture houses are making a big hit with its recent songs, chief among these being: "Oceana Roll," "Red Rose Rag," "You've Got to Take Me Home Tonight," "You'll Do the Same Thing," "My Hula Hula Love," and others.

The Ted Snyder Company cannot keep up the supply of "Alexander's Rag Time Band," if the demand continues the way it has started for this popular song. The catchy "After the Honeymoon" is also very popular, and "Dreams, Just Dreams," will probably be sung in every moving picture house in the country before its popularity wanes.

A Foreign Opportunity

A large South African firm, having branch houses in all the important cities of that region and leading in the importation of moving-picture outfits, informs an American consulate that it would like to receive catalogues and price lists from American manufacturers of complete moving-picture outfits and accessories, electric apparatus with general picture-show accessories, search-lights for shows, and any novelties appertaining to picture shows.

The address of this firm may be obtained from the Bureau of Manufacturers, Washington, D. C., by referring to Inquiry No. 7246.

The Vitagraph Company of America has in course of preparation two classics from the pen of John Milton, which will be given animated interpretations, both masterpieces of this great mind—"Paradise Lost" and "Paradise Regained." The Vitagraph's aim is to make these productions even more wonderful than anything the company has ever evolved, meeting the high standard of quality and the cultured tastes which the Vitagraph life portrayals have established in the minds of the people.

C. O. Baumann, who has been the controlling factor in the making of Reliance and Bison films, as well as in the handling of Italy and Ambrosio imports, has passed over the control of the Reliance Company to J. C. Geavan, of St. Louis, and J. V. Ritchey, of Chicago.

Mr. Baumann will now bend all his energies toward the production of spectacular western dramas, released under the Bison trademark.

Among the Picture Theaters

PERSONAL NOTES.

Leroy T. Goble, formerly manager of publicity for the Kleine Optical Company, Chicago, has resigned to accept a position as advertising manager for the Hazel Pure Food Company. Although Mr. Goble has bettered himself by the change, his many friends in motion picture circles will miss him greatly.

Richard R. Nehls, formerly with the Kleine Optical Company, has been appointed manager of the American Film Manufacturing Company, succeeding Aubrey M. Kennedy, resigned. Mr. Nehls is already well known to motion picture men, and his new work gives him a great opportunity.

Aubrey M. Kennedy has resigned his position as general manager of the American Film Manufacturing Company, to take charge of interests of more profit and opportunity to himself in the East.

Wilbert Melville has resigned as managing director of the Solax Company to accept a position with the Lubin Company. Mr. Melville has established a splendid reputation in his chosen field, and will doubtless find great opportunity in his new work.

ROLL OF THE STATES.

ALABAMA.

J. Roy Hunt, manager of the Bell theater of Gadsden, has secured a motion picture machine with which he will take local views. It is probable that he will secure some industrial views which will be put on a circuit. The pictures will first be exhibited in his own theater.

ARIZONA.

The Iris theater at Globe has been leased by Theodore Oehler, who will conduct it as a moving picture house.

CALIFORNIA.

The old Pavillion at Antioch has been converted into one of the handsomest and most up-to-date moving picture theaters in the country and will henceforth be known as the Casino theater. It will be operated by Messrs. Ferd. Stamm and R. M. Beede, who have spared no pains to make their house attractive and modern in every respect. The ventilating system is almost perfect and the house is practically fireproof. The interior has all been covered with dressed steel of handsome design. The operating room in addition to being lined with galvanized iron, has two inches of cement between the board walls, while the door as well as the coverings for each opening in the room are of the same material, and when closed the entire contents could be destroyed without danger to the audience.

John Ratto of Jackson, will erect a new moving picture theater in that place which will have a seating capacity between 500 and 600.

G. M. Crowe will conduct a moving picture theater as 2033 East First street, Los Angeles.

J. C. Quinn and Brothers, who conduct a moving picture theater corner Main and Sixth street, Los Angeles, have purchased another theater at the corner of Fifth and Main, that city.

The Angelus Motion Picture Company, Los Angeles, has been incorporated with a capital stock of \$50,000 by Dick Ferris, F. J. Pardee, S. G. Wood, Florence Stone and Clara Louise Wood.

The Majestic, a moving picture and vaudeville house of Redlands, was recently reopened under the management of Messrs. Waggoner and Ricketts.

The Scenic is the name of a handsome new picture house opened at 12th and Washington streets, Oakland, by Messrs. Heinrich and Corbett. The house is provided with every modern equipment and convenience. The ventilating system is perfect, and the interior presents an appearance that is pleasing and attractive to all.

The Oakland Foto Play theater, having a seating capacity of 1,700 is now under course of construction at Broadway and Fifteenth street, Oakland, by H. C. Capwell. It is claimed by the owners that this will be the first theater on the coast devoted exclusively to staging moving pictures with all of the accessories and accompaniments pertaining to a first class theater. The theater will be part of a circuit of such theaters in various sections of the country and will be under the management of Turner and Dalmken.

The Mirror Theater Company, has been incorporated for the purpose of operating moving picture and vaudeville theaters. The principal place of business will be Santa Ana, Cal. The

capital stock is \$25,000 of which \$5,250 is subscribed. The directors are A. E. Bird, T. H. Fowler, H. C. Brown, A. R. Muller and I. H. Bond.

CANADA.

Harry Clough, manager of the Province theater, Vancouver, B. C., will assume the management of a motion picture theater being erected in Sydney, Australia, which is claimed to be the largest moving picture theater in the world. It is owned by a company which is establishing a chain of motion picture houses throughout that country.

COLORADO.

Plans are under way for the erection of a \$20,000 moving picture theater at the corner of Nevada and Huerfano streets, Colorado Springs, for the Colorado Amusement Company which has taken a ten-year lease upon the building. It is proposed to construct a house with a seating capacity of 1,000 and to make it as artistic as possible in both exterior and interior. The outside facings will be of terra cotta and pressed brick, and the entire front will be of plate glass. Heavy green carpets will be laid and the mural decorations will be frescoed scenes from mythology. Upholstered orchestra chairs will be used. There will be handsomely furnished rest rooms and smoking apartments and everything which will afford comfort and convenience to the patrons. None but the best pictures, such as travelogues and dramas, will be shown. The International Realty Company is back of the project and it intended to have the house ready to open to the public before the close of the year.

The Electric theater of Holly, formerly owned by J. T. Burton, has been purchased by Messrs. Crook and Whitcomb, who will continue to conduct the same as a first class place. Many improvements have been made to the theater in the past few months and the new management will continue to introduce new innovations for the comfort and entertainment of its patrons.

GEORGIA.

The Picture Plays Theater Company, owners of the Bonita and Modjeska theaters at Augusta, will open another moving picture theater in that city.

The Odeon theater of Savannah operated by the Montgomery Amusement Company, will be greatly enlarged and will also undergo other extensive improvements. The house will still be devoted exclusively to moving pictures.

IDAHO.

The old Boz theater of Boise has been leased by Walter Brand, who has thoroughly remodeled and renovated the same and will conduct it as a first-class, up-to-date moving picture house.

The Unique theater of Weiser has been purchased by Messrs. Tschumy and Alexander.

C. G. Reynolds has purchased the Grand theater at Pocatello. S. S. Taylor of Lewiston, has opened a moving picture theater at Kellogg.

ILLINOIS.

The Cozy theater at Pontiac has been purchased by R. W. Parker, who has greatly improved the same.

The Thielen-Prickett Theatrical syndicate is planning to open a moving picture plant at Elgin.

At a recent meeting of the Geneva Improvement Association the women voted to open, equip and manage a censored motion picture theater of their own, where the public, particularly the young people, may see only wholesome pictures.

Messrs. Meister and Berman, the new proprietors of the Schwartz theater of Waukegan, have arranged to introduce motion pictures and illustrated songs on all nights when no traveling attraction appears.

The Nasawan theater of Decatur was recently thoroughly remodeled the improvements including the installation of a new ventilating system consisting of an 18-inch suction fan placed in the ceiling, driving the foul air up an air shaft, while other electric fans drive in the fresh air. As a result the house has been changed into a cheerful, well ventilated place.

The new Lyric theater, Eagan and Adair, proprietors, recently opened its doors to the public of Sterling, after being thoroughly remodeled and beautified.

"The Aurora," home of the mirror screen, is the name chosen by Mesdames H. G. Mulvey and W. J. Mullen for their handsome new moving picture theater recently opened at 22 South River street, in Aurora. They might have called it the theater of the 400 as this is its seating capacity and it is certainly dainty enough to meet the requirements of that fastidious

set. The delicate touch of home life is seen on all sides, and the great mirror screen, one of the handsomest in the state, exclusive in Aurora, completes the beauty of the house.

The Crescent theater was recently opened on Third street, Alton in the theater formerly known as the Royal, by Messrs. O. W. Ulrich and J. F. Hoppe, two highly respected young men of that city.

The Theatorium, owned by Messrs. Bentley and Atkinson of Carbondale, has been enlarged, increasing its seating capacity to 200.

Max Cohen, 114 North Franklin street, Chicago, will erect a moving picture theater at a cost of \$9,000.

The moving picture theater located at 106 West State street, Rockford, has been purchased by Henry Noben.

"The Campus," a moving picture theater, was recently opened on South Wright street, Champaign, by C. D. Stevens. The house has a capacity of 300. About one-third of the building is left as a lounging room which is provided with comfortable chairs and in case of an overflow will accommodate fifty or sixty people. The theater gives three performances of an evening. The first from 7 until 8:30, the second 8:30 till 10 and the third 10 until after 11.

"The Dawn" is the name chosen by Charlie Vance for his attractive new moving picture theater recently opened in Streator. A diamond ring was given as a prize for the best name and there were over 6,000 contestants.

The Columbia theater of Galva, conducted by F. Spaulding, has been purchased by Messrs. Emery and Hutchinson of the Princess theater of that place. The Columbia will be closed.

The Olympic moving picture theater was recently opened at Chestnut and Second streets, Kewanee, by Basil Ageropolos.

Editor Swan of the Pittsfield Republican has purchased the opera house lease of Frank R. Fields and by this change becomes sole proprietor of the moving picture show and general manager of the opera house and theatrical business in that city.

The Star, a new moving picture theater, has been opened at Griggsville under the management of Fred Lane.

The Glenwood theater, 3332 North Clark street, Chicago, was recently opened by Messrs. Harlow and Stockmar. This is one of the most artistic show houses on the North Side and is devoted to high class moving pictures and illustrated songs.

Chris Taylor of Kewanee, has opened a moving picture theater at Prophetstown which is known as Dreamland.

M. Moehler, who operates the moving picture theater at 1319 South Adams street, Peoria, will spend \$2,000 in improving his house.

H. H. Johnson, of Piqua, Ohio, who has had wide experience in the picture business, from the taking of the pictures until their appearance on the screen, will conduct a moving picture theater in the Kariher building at Champaign.

"Dawn" was the name chosen by Charles Vance, owner of the Dreamland theater of Streator, for his new theater recently opened in that city. Mr. Vance had offered a diamond ring to the one suggesting the name which he would select for his new house. Over 6,000 names were suggested. The name selected was sent in by Miss Gertrude D. Pouk. The new house is a strictly modern house and Manager Vance will give his patrons the best to be obtained at all times.

INDIANA.

The Main Theatorium Company of Evansville has been incorporated with a capital stock of \$4,500 to operate theaters. The directors are Isaac Hamburg, Philip Holzman, David Ringelsky and Abe Mack.

The Etropal Theater Company will erect a new moving picture theater in this city in the near future.

Dallas Taylor has purchased the building at 722 Massachusetts avenue, Indianapolis and will convert the same into a moving picture theater.

Frank J. Rembusch will erect a \$20,000 moving picture theater in one of the most prominent parts of the city of Shelbyville.

William Tucker, owner of two moving picture theaters in Shelbyville has disposed of the same to A. K. Kelsey of Muncie and Russell Forster of Shelbyville.

R. A. Branner, owner of the Colonial theater, 407 Main street, Evansville, has been negotiating for a site on which to erect a new moving picture theater in that city. The plans have been drawn and it is hoped to have the house in operation in the near future.

The Bijou theater, owned by Norman Brothers, Columbus, was recently destroyed by fire; no insurance.

Manager M. G. Perrin of the Lyric theater, Evansville, recently made some extensive improvements in his house which included enlarging the doors and the installation of exits, mak-

ing the place as safe as possible for patrons in case of fire or stampede. The Riverside Theatorium and the Main Theatorium, both Evansville moving picture houses, will undergo similar improvements for a like purpose.

The Colonial is the name of a new moving picture theater opened at Kendallville by Manager Du Wan, who has been operating a picture show in the Boyer opera house.

Messrs. Bagford and Johnston will conduct a moving picture theater in the Two Hall at Centerville.

IOWA.

A new moving picture theater has been opened at Mason City by P. E. Johansen.

E. L. Palmer of Jefferson has purchased the Dreamland moving picture at Dennison.

R. B. Cunningham's theater at Glenwood has been purchased by Messrs. Seymour and Fair, who will consolidate it with the Motiograph theater.

The Beel theater is the name of a new moving picture house recently opened at Lake Mills.

Messrs. Dotson and Puckett of Albia, have opened up a five-cent theater in the Leon opera house, which they have named the Scenic Moving Picture Theater. It will be devoted exclusively to moving pictures and illustrated songs.

Smith and Campbell have sold their moving picture theater at Sibley to Potler L. Wilbern of that city.

Iowa City is to have a handsome new moving \$6,000 picture house which will be known as the Pastime Picture Palace. It will be erected by Dunkel Brothers.

J. H. Porter will open a moving picture theater at Fort Dodge.

The Y. M. C. A. building at Sioux Rapids has been purchased by H. H. Lane who will open it as a moving picture theater in the near future.

A moving picture theater will be opened at Defiance by Frank Hain.

KANSAS.

The Erie Moving Picture theater at Erie, formerly owned by Frank Flack and Verne Coles, has been purchased by Bogaert and Appich of Parsons.

Louis Nathanson, owner of the Best and Cozy moving picture house of Topeka, has invented a new screen which he is installing in his theater and which is a great improvement over the ordinary screen. By experimenting he has made a solution which when applied to a smooth surface forms a screen excellent for moving pictures and which produces a wonderful lifelike effect. He intends to manufacture the solution in Topeka and has applied for a patent on his invention.

The Elite theater of Iola, after being repaired and improved in many ways has been opened for the season.

The Isis theater of McPherson, conducted by A. Roy, has been purchased by Birney Clubine who will conduct it as a first class amusement place.

A deal has been consummated whereby W. J. Chamberlain of Grand Island, Nebr. and J. J. McCarthy of Denver, have taken over the Elite theater at Belleville.

The Magic theater, Seventh street and Central avenue, Kansas City, has been converted into a handsome high class vaudeville and moving picture theater, conducted by George Grubel, who announces that the entertainment will be of a high order.

A moving picture theater has been opened at Franklin under the management of Nelse Haymaker.

Howard Mullen has assumed the management of the Electric moving picture theater at Eureka.

Grover L. Hill, manager of the Magic theater of Hutchinson, will open another house at 204 Main street.

The Mystic theater, conducted by Wineland and Gordon at Pittsburg, has been purchased by Messrs. Frank Bailey and Joe Crowder who will conduct the same.

KENTUCKY.

A moving picture theater will be erected at 2001 Frankfort avenue, Louisville, by Robert Lucas at a cost of \$6,000.

The Ruby Amusement Company of Louisville has been incorporated with a capital stock of \$2,100 to operate motion picture theaters. The incorporators are Allen Houston, Estella Houston, Clarence Bitzer and M. Stoeker.

The Princess theater at Mayfield has been purchased by Harry Evans, who will operate it in connection with the Dixie, showing high class vaudeville, songs and pictures. A number of improvements are planned by the new owner.

The New Hippodrome Company has been granted permission to erect a moving picture theater at the southeast corner of Second and Market streets, Louisville, to cost \$10,000.

The Preston Theater and Amusement Company of Louisville has been incorporated with a capital stock of \$5,100. The in-

corporators are Sylvester Grove, Adam Eigelbach, Edward J. Tobe, Theodore B. Droppelman, Henry G. Peltier. The company has prepared plans for a theater to be erected on Preston street, near Camp at an approximate cost of \$10,000.

L. J. Dittmar, with local capitalists, is planning a large new motion picture theater to occupy the site of the Majestic theater, in Fourth street, near Chestnut. It will cost approximately \$75,000 and will have a seating capacity of 1,500.

LOUISIANA.

The Musee moving picture theater, Milan street, between Louisiana and McNeil streets, Shreveport, is under new management and some changes will be inaugurated, one of which is the reduction of the price of admission to 5 cents.

J. Lala, a prosperous merchant of Algiers, will erect a new moving picture theater in that town.

MARYLAND.

Messrs. Wertheimer Bros. of Cumberland will erect a magnificent three-story building in that city the first floor of which will be used as a moving picture theater, modern in every respect and having a seating capacity of 600.

MASSACHUSETTS.

The Elite Moving Picture Palace of Palmer has been purchased by the Grand Amusement Company, which operates a number of other theaters, three of them in Holyoke.

Michael K. Connelly and Simon Frankel, proprietors of the Central Square theater, of Lynn, have leased the Broadway theater at Lawrence for a term of ten years and have opened the same with daylight pictures. The house has been entirely renovated and lady ushers is one of the new features.

MICHIGAN.

The Orpheum is the name of a new moving picture theater recently opened at Kalamazoo under the management of L. C. Barnes. It is one of the handsomest moving picture theaters in western Michigan and enjoys a deserved patronage. Mr. Barnes is also manager of the Gem theater of that city which has recently been renovated and redecored.

Messrs. Glen Cross, Harry Lipp and P. G. Klemos will open a moving picture theater on East Main street, Battle Creek. Messrs. Cross and Lipp are owners of the Queen theater and have had wide experience in the moving picture field. They will also continue to operate the Queen theater.

Artura Paoli, of South Range, one of the proprietors of the Royal Moving Picture theater, has been granted a patent on a device for moving picture machines. His invention is an improvement in magic lanterns, consisting of novel constructions and combinations of parts to be placed on the projector for operating slides, without touching them with the hands after they have been placed in a magazine. The device consists of a frame containing two magazines for the slides and a slide carrier. The slides are placed in a magazine at the left of the machine and it is only necessary to move a little lever to convey them to a position in front of the light and when each slide has been displayed a sufficient length of time the lever is worked again and the slide is carried over into the discard magazine and the following slide is brought before the light without any interruption.

MINNESOTA.

The R. J. Cheney Company will erect a moving picture theater at 808 East Lake street, Minneapolis, at a cost of \$3,000.

Minneapolis moving picture exhibitors recently planned a state organization for the uplift of the general tone of moving picture films. The organization will be affiliated with the National Moving Picture Exhibitors' Association, and will have members in every town in the state where moving pictures are exhibited. The object of these organizations is to induce film manufacturers to improve the quality of their films, employ better moving picture play writers and better actors, and increase the number of educational and religious films.

F. O. Boxrud will conduct a moving picture theater in the Pendergast building, Madison.

The Lyric Theater Company of Virginia have prepared plans for the erection of a moving picture theater.

F. E. English, who formerly conducted a moving picture theater at New Ulm, has leased the C. Rinkel building, Minnesota avenue, St. Peter, and will conduct a first-class moving picture theater.

The Lyceum, a moving picture theater of Gilbert, has been purchased by Howard Carey of Biwabik who will improve the same.

A moving picture theater will be erected at Fairmont by Frank St. John.

Articles of incorporation have been filed for the Princess Theater Circuit Company of St. Cloud, capitalized at \$25,000.

The company will operate the Princess theater in that city, the Milo theater at Little Falls and will operate other moving picture and vaudeville houses throughout the northwest.

The Lyric Theater Company of Virginia has prepared plans for the erection of a new moving picture theater.

Lester Schwartz will open a moving picture theater at Winona.

J. L. Denhart has sold his interest in the Gem theater in Pipestone, to M. H. Carey.

MISSISSIPPI.

The Alama is the name of a new moving picture house being erected at the corner of Washington and South streets, Vicksburg, which will be ready to open about the first of November.

MISSOURI.

The Parkview Amusement Company of St. Louis will erect a moving picture theater on Delmar boulevard, near Hamilton, that city, at a cost of \$100,000.

The O. T. Crawford Theater Syndicate of St. Louis will erect a moving picture theater on Kingshighway, north of Delmar boulevard, that city, which according to present plans will have a seating capacity of 2,000.

A deal has been consummated whereby D. Orville Reese comes into possession of the Goodwin theater of Hannibal. The house has been thoroughly remodeled and the name changed to the New Orpheum.

A vaudeville and moving picture theater will be erected at the northeast corner of Vandeventer and Maffitt avenues, St. Louis by the Vaudeville Construction Company. It will have a seating capacity of 1,800 and will belong to the O. T. Crawford chain.

The Electric theater at Pleasant Hill, formerly owned by John W. Wade, has been purchased by G. C. Hefebower, of Liberty.

J. B. Ellis, who conducts the Fern theater at Marysville, has opened the Vouge theater at Bedford, Ia.

Breyfogle Brothers will erect a moving picture theater at 2604 East Ninth street, Kansas City, at a cost of \$3,000.

The Vaudeville Theater Company has been granted permission to erect a \$35,000 fire proof moving picture theater at 5851 Easton avenue, St. Louis.

A. E. Holton has leased the Stephens opera house at Boonville and will conduct the same as a moving picture house.

The Lyric theater on College street, Springfield, has been leased by R. B. McCormick who has thoroughly remodeled and renovated it and will conduct it as a moving picture and vaudeville house. The house has a seating capacity of 1,000 and will be known as the people's theater. Captain G. H. Peabody, formerly owner of the Gem theater, will be manager of the house.

The St. Louis Motion Picture Protective Association was recently organized with the following officers: President, Joseph Mogler; vice-president, D. T. Williams; treasurer, J. W. Price; secretary, E. Pohlmann.

C. E. Gross will open a moving picture theater at Boonville about November 1st.

It is claimed that the Hippodrome, soon to be opened in St. Louis, is not only the largest house in the United States, but will have a capacity of nearly a thousand more seats than the largest and is only exceeded in size by a motion picture theater in Paris, France. Every effort has been made to provide for the comfort and safety of the patrons. The house will be under the direct management of Frank Talbot, manager and promoter. Perfect sanitation is made possible by means of a saucer-shaped concrete floor with a sluice in the center, making it possible to flush the entire building daily with water.

The Empress theater, Grand avenue and Olive streets, the Aubert, Aubert and Easton avenues, St. Louis, and the Washington, 4961 Olive street, St. Louis, are late additions to that city's list of moving picture theaters.

Articles of incorporation have been filed at St. Louis for the Rainbow Amusement Company with a capital stock of \$3,000. The incorporators are Spiro Stefanon, John Angelich and George Angelich.

W. L. Gleason, proprietor of the Bijou theater at Brookfield, writes us that he has just completed the entire renovation of his theater at an expenditure of \$6,000, and since reopening the same, has been doing a big business. The improvements included a complete stage with good dressing rooms, nine sets of scenery and sanitary plumbing. The house is devoted to moving pictures with vaudeville occasionally. Mr. Gleason is an energetic, up-to-date exhibitor and believes the best is none too good for his patrons. Such exhibitors are a great influence for good in the industry, helping to place the business upon a higher and more permanent basis.

MONTANA.

E. B. Knott, proprietor of the Alcazar theater of Great Falls, has disposed of a half interest to Charles Swaney.

NEBRASKA.

The Wall theater, vaudeville and moving picture house was recently opened at Fremont.

J. Gregg and O. C. Fich will conduct a moving picture theater at Twenty-fourth and Lake streets, Omaha.

M. Chalupsky will erect a new moving picture theater at Benson.

The Empire theater at Nebraska City has been purchased by Jay Hensley and Oscar Baker.

NEVADA.

The Majestic theater of Reno has inaugurated the policy of exhibiting pictures on nights when not occupied with other attractions, throughout the winter.

NEW JERSEY.

Edward F. Frenz will erect a moving picture theater at Madison at a cost of \$6,000.

The Film Company of America has been incorporated with a capital stock of \$1,000,000 for the purpose of manufacturing moving picture films, materials, etc. The incorporators are Saul Osder and Gustave Whitehead, Newark; Charles Jones, Montclair, and William J. Rink of Hilton. Headquarters 738 Broad street, Trenton.

A. Siracuse has been granted permission to erect a moving picture theater at 2416 Atlantic avenue, Atlantic City, at a cost of \$6,000.

The Roseville theater is the name of a new moving picture house being erected at Orange and Fifth streets, Newark, by Herman Jans at a cost of \$10,000. The style of architecture for the exterior is Tuscan and the interior design is colonial. The lobby will be tiled and the side walls will have gray marble slabs.

Plans have been prepared for a moving picture theater to be erected at 392 South Twentieth street, Newark by Christopher J. Horle.

The American Song Illustrating Company has been incorporated at Newark with a capital stock of \$100,000 by E. W. Woodruff, G. E. Notzenbecker and D. Walz, East Orange. It is the purpose of the company to manufacture picture machines, records, etc.

Estimates have been prepared for a moving picture theater to be erected at Orange street and Hedden place, Newark by A. W. Edelmeyer at a cost of \$5,000, which will have a seating capacity of 300.

The Manufacturers Educational Film Company, Newark, has been incorporated with a capital stock of \$25,000 for the purpose of manufacturing photographic films, moving pictures, etc.

Plans have been prepared for a moving picture theater to be erected at 507 Orange avenue, Newark, for Louis J. Hofman at a cost of \$7,500. The front of the building will be of ornamental metal as will also the side walls, while the floor will be cement.

NEW MEXICO.

George Harding will conduct a moving picture theater at Las Vegas.

NEW YORK.

The Majestic Motion Picture Company, Manhattan, has been incorporated with a capital stock of \$60,000 for the purpose of manufacturing motion pictures and conducting exhibitions. The incorporators are T. Cochrane, E. L. Thomas and W. N. Seligsberg, New York City.

The Capital Theatrical Company has been incorporated at Albany with a capital stock of \$10,000. The directors are Frank Kowner, and Henry Jacobs of Albany, and Moses Abusa of New York City.

The Palmer Motion Picture Company has been incorporated with a capital stock of \$50,000 by Benj. P. Lewis, 371 Central Park, W.; Frank Morgan, 588 W. 164th street; Frank P. Billmeyer, 19 West 18th street, all of New York City.

The Apollo Athletic Club has been incorporated with a capital stock of \$30,000 by Frank A. Keeney, 221 Clermont avenue, Brooklyn; P. S. McMahon, New Britain, Conn.; Rollin W. Meeker, Binghamton, for the purpose of conducting general amusements.

Articles of incorporation have been filed for the Comet Film Company with a capital stock of \$80,000. The incorporators are A. N. Biddle, Mamaroneck, W. B. Gray, P. V. Milligan, New Rochelle.

The Special Film Company has been incorporated by J. H. Dreher, R. Spiegelthal, New York City and B. Spitz, Brooklyn.

Plans have been filed for a moving picture theater to be erected on the east side of Third avenue, north of Fifty-ninth

street, New York, for Henry Stedeker at a cost of \$15,000. W. Bourke Cochran, of the Ritz-Carlton Hotel, is the owner.

A moving picture theater will be erected at 55 Chrystie street, New York City, for the S. H. Katz Realty Company, lessee, at a cost of \$15,000.

The New York Photo Play Company of New York City has leased a building at 683 Sixth avenue for a term of years at an aggregate rental of \$150,000. After extensive alterations, the first floor will be used as a moving picture theater.

The Grand theater, First and Main streets, Jamestown, has been opened under the management of Ed. Connelly.

Plans have been filed for the construction of a moving picture and vaudeville theater at the northeast corner of Fifth avenue and 106th street, New York City, for James A. Earle, Jr., and James T. Sullivan, of Philadelphia, at an estimated cost of \$40,000.

The Great Northern Manufacturing Company, Rochester, has been incorporated to manufacture picture machinery, etc. The capital stock is \$100,000 and the incorporators are George A. Wood, Henry A. Wood, and A. S. Knight, all of Rochester.

The Traymore Amusement Company has been incorporated with a capital stock of \$10,000 by Chas. Freedman, F. J. Dunne and Richard Cahill, New York City.

NORTH DAKOTA.

Chas. Pierce has opened a moving picture theater in the old People's State Bank Building at Lakota.

OHIO.

L. Cohn has let contract for the erection of a moving picture theater at Superior and 113th streets, Cleveland, at a cost of \$15,000. It will be exclusively a moving picture house and up-to-date in every respect.

Bert Fiala has been granted permission to erect a moving picture theater on Third street, between Bell and Van Lear, Dayton.

W. L. Guenther, 3302 Payne avenue, Cleveland, has been granted permission to erect a moving picture theater at a cost of \$4,500.

Mrs. H. S. Hoffman is now sole proprietor of the Empire theater of Lima, having purchased the interest of H. B. Spencer.

The Princess is the name of a new moving picture theater at 17 West Main street, Springfield.

The Home theater is a late addition to the moving picture houses of Akron.

Steps are being taken toward the formation of an organization to control a circuit of vaudeville and moving picture theaters in Cleveland. To this end the Alhambra Amusement Company, with a capital stock of \$50,000, the Globe Amusement Company, capital \$50,000 and the Grand Entertainment Company, capital \$30,000 have been incorporated and papers are being prepared to incorporate other companies to control theaters now being built or proposed. The houses formerly conducted by the Mark-Harris Amusement Company, including the Grand, in East 9th street, the Globe in Woodland avenue and the firm's interest in the Alhambra are to be taken over. Several other theaters on the order of the Alhambra are to be built. Harvey Bros., real estate dealers, and owners of the Alhambra theater, are the chief promoters.

The Luna theater of Girard, has been thoroughly remodeled and has been opened up to the public as one of the most modern and up-to-date moving picture theaters in the country, under the management of Percy L. Pennock.

The Mystic moving picture theater at Monroeville has been remodeled and beautified and was recently opened to the public.

Manager Johnson of the Star theater, Troy, recently purchased another house at Champaign, Ill. Mr. Johnson has sold his theater in Piqua, known as the "Star" to J. H. Newman of New York state, but he will continue to operate the one in Troy.

The Hipp Theater Company, Jackson, has been incorporated by J. E. Stivers, S. J. Crawford and T. M. Davidson with a capital stock of \$6,500.

Building Inspector C. C. Knox, Youngstown, has granted permits for two new moving picture theaters to be erected in that city, the Rex, in the Excelsior block and the Columbo, near Federal and Basin streets. It is stated three others will be erected in that city.

The National Motion Picture Company of Akron, has purchased a site in Cuyahoga Falls on which may be erected a vaudeville house.

M. C. Winter, former owner of the Norka theater, Akron, is planning to open one of the largest moving picture houses in that city. It will be located on South Main street, between the Diamond and Goodrich Rubber Company's plants. It will have a seating capacity of 800. It is expected to have the house ready to open about the middle of November.

OKLAHOMA.

The New Yale, one of the finest moving picture and vaudeville houses in the southwest was recently opened at Third and Broadway, Oklahoma City. Much money has been spent in remodeling the theater, several thousands in the decorations alone, much of the gold in the decorations being the original gold leaf. The theater will be operated in conjunction with the old Yale on Second street, which has also been remodeled.

E. F. Christman and H. Pickenshier have purchased the Gem theater at Frederick, and contemplate making a number of improvements.

The Iris theater at McAlester has been purchased by J. A. Steinson, manager of the Forum theater of that city, who will conduct both houses in the future.

B. H. Powell and Edward Croak of Oklahoma City will erect a vaudeville and moving picture theater at 111 Main street that city which will cost, all complete, between \$55,000 and \$60,000. It will have a seating capacity of about 1,000 and will be elaborately furnished and decorated. It is expected to have the house ready to open about the close of the year. Mr. Powell originally owned the Olympic and other Main street picture theaters, selling out a little more than a year ago to the Hulsey Theater Company.

The Wonderland theater at Emid has been purchased by R. H. Webb, one of the pioneer picture men of the country, having served his apprenticeship in the first exclusive motion picture theater ever erected in the United States, in San Francisco, 1899.

OREGON.

A new building has been erected at Twenty-third and Washington streets, Portland, by Meserve Brothers at a cost of \$12,000, a portion of which will be occupied by a moving picture theater.

William LaSalle and Son will erect a moving picture theater at 703 Powell street, Portland, at a cost of \$5,000.

PENNSYLVANIA.

The Lyric moving picture theater at Towanda has been purchased by Frank Drislane.

The Van Guard Company has been granted permission to erect a moving picture theater at Spring Garden avenue and Arcola streets, Pittsburg to cost \$2,000.

The Consolidated Moving Picture Company of Pittsburg has purchased the Geyer Opera House at Scottdale and will convert the same into a high class vaudeville and moving picture house. It has also purchased the Lyric at Coraopolis and the Star at Tarentum.

The National Poster Company of America, Philadelphia, has been granted a charter by the state of Delaware to manufacture biographs, motographs, kinetoscopes and like machines. The capital stock is \$3,000,000.

J. R. Kasper has opened another moving picture theater at Sayre, the third in that place.

E. H. Condran has secured a lease on the new theater at Union and Emaus streets, Middletown and will conduct the same as an up-to-date moving picture house.

RHODE ISLAND.

Thornton's theater recently opened at Riverpoint is said to be the largest and most up-to-date moving picture theater in New England. It has a seating capacity of 1,400.

SOUTH CAROLINA.

The Aiken Theater Company, Aiken, has been incorporated by T. C. Stone, P. F. Henderson and C. D. Hall with a capital stock of \$15,000.

George L. Wilson, manager of the Majestic theater, Greenwood, has leased the Laurens opera house, Laurens, and will conduct the same as a high-class moving picture house.

SOUTH DAKOTA.

The Bright Light Moving Picture Company of Nisland will open a moving picture theater at Wall.

TENNESSEE.

A motion picture theater will be opened at 49 South Main street, Memphis.

TEXAS.

The Unique moving picture theater at Livingston has been purchased by Messrs. C. E. Fain and M. S. Clayton who will continue to operate it under the name of the Happy Hour theater.

H. H. Page and A. P. Birkhead will open a moving picture theater for negroes at Waco.

The Gem is the name of a new moving picture theater to be opened at Electra by Sam Tritch of the Gem theater at Wichita Falls in partnership with E. N. Collins and a Mr. James of that place.

R. S. Coleman, proprietor of the Vendome theater, Beeville, has opened a moving picture theater at Skidmore.

UTAH.

By the expenditure of something over \$75,000 in remodeling and improvements, Max Daniels, proprietor of what was formerly the Bungalow theater on State street near Third South, Salt Lake City, intends to make one of the largest moving picture theaters in the world. It will be known as the Daniels theater and is expected to be open for business about January 1. According to present plans the seating capacity will be 3,600 and it will be supplied with leather-seated chairs. The house will be provided with ladies' waiting rooms, special apartments for babies and baby vehicles, smoking rooms and cloak rooms. A maid will be in attendance upon lady patrons and a porter will be stationed in front to care for automobiles. Decorations will be by the Chicago Decorative Supply Company.

John B. Ashton of Provo announces that he will erect a high-class vaudeville theater in that city at a cost of \$22,000 for the building alone.

The Oracle Theater Company has been incorporated at Ogden with a capital stock of \$10,000. Incorporators, Chas. Ziemer, H. T. Moore.

WASHINGTON.

Guy E. Smith has opened a moving picture theater at Clarks-ton.

The Circuit theater, 918 Pacific avenue, Tacoma, recently sustained about \$500 damage by fire, which was confined to the operating room. The coolness of the management averted what might have proved a very disastrous panic.

The Spokane theater, Spokane, was recently opened as a moving picture and vaudeville house, under most auspicious circumstances.

A new moving picture theater was recently opened at Granzer by Miss Irene Gordon and J. Reise.

WEST VIRGINIA.

The Victoria is the name of a new moving picture theater recently opened at Clarksburg by John W. Dubois.

The Bijou theater at Bluefield has been purchased by Miss Ella K. White of Charleston who will remodel the same and conduct it herself.

The Market Street theater is the name of a moving picture house to be erected at Market and Sixteenth streets, Wheeling, at a cost of \$25,000. The theater will be constructed without the use of lumber, even the roofing to be of concrete which will make it entirely fireproof. It will be provided with ladies' dressing rooms and rest rooms. The seating capacity will be about 1,100. Another special feature will be the arrangements of the fire exits, which will be operated with one lever at which a special man will be stationed during the entire performance and it will only be necessary to throw the lever and the exit doors will swing outward. The house will be under the management of Charles Feinler, manager of the Court and Virginia theaters.

Harry McCabe will open a new moving picture theater on Marshall street, between Sixth and Seventh streets, McMechen.

WISCONSIN.

A moving picture theater will be erected at Third and Chambers streets, Milwaukee, by G. Bruet at a cost of \$10,000.

A moving picture theater will be erected on National avenue, between Thirtieth and Thirty-first avenue, Milwaukee, by Crowley Bros., at a cost of \$8,000, to be completed November 1.

The Crystal-moving picture theater at Portage has reopened for the season.

The moving picture theater operated by P. J. Peterson at Washburn, has been leased by Emil Scantland.

The Atlas Amusement Company will erect a new moving picture theater at Twentieth street and Fond du Lac avenue, Milwaukee.

Charles Lyon, owner of the Little Gem theater, New London, has greatly enlarged and improved his house. An orchestra pit has been put in, also a raised floor and the building will be heated by steam. A suitable stage for vaudeville and theater chairs are also contemplated.

The Grand Amusement Company of Eau Claire will erect a moving picture theater in that city.

H. C. Hensel, Milwaukee, has prepared plans for a moving picture theater to be erected on National and Twenty-eighth avenues by the Silver City Amusement Company at a cost of \$8,000.

E. Nelson, manager of the Gem theater at Chippewa Falls, has opened a moving picture theater at Bloomer.

WYOMING.

The Oracle Theater Company has been incorporated with a capital stock of \$10,000 to conduct moving picture houses in Utah and Wyoming, with principal place of business at Rock Springs. Charles Zelmer is president of the company.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date	Title	Maker	Length
DRAMA			
9-16	The Sheriff	Edison	1,000
9-16	The Millionaire and the Squatter	Essanay	980
9-16	A Western Memory	Pathé	1,000
9-18	The Ranger's Strategem	Kalem	1,000
9-18	The Senorita's Conquest	Lubin	1,000
9-18	The Fright	Pathé	754
9-18	Lost in the Arctic	Selig	880
9-18	One Flag at Last	Vitagraph	1,000
9-19	The Sailor's Love Letter	Edison	1,000
9-19	Saved from the Torrents	Essanay	980
9-19	Jimmie on Guard	Gaumont	710
9-19	McKee Rankin's "49"	Selig	1,000
9-20	In Ancient Days	Eclipse	1,000
9-20	Losing to Win	Kalem	1,000
9-20	The Life Saver	Lubin	1,000
9-20	Beyond the Law	Vitagraph	1,000
9-21	For \$200	Melies	1,000
9-21	Starlight's Necklace	Pathé	951
9-21	A Cup of Cold Water	Selig	1,000
9-22	The Battle of Trafalgar	Edison	1,000
9-22	Live, Love and Believe	Essanay	980
9-22	The Cowboy's Bride	Kalem	1,000
9-22	Shipwrecked	Selig	1,000
9-22	Forgotten	Vitagraph	1,000
9-23	A Big Dam	Edison	1,000
9-23	An Indian's Sacrifice	Essanay	980
9-23	Her Inspiration	Lubin	1,000
9-23	Gypsy Maids	Pathé	900
9-25	The Revenue Man and the Girl	Biograph	999
9-25	Arizona Bill	Kalem	1,000
9-25	The Matchmaker	Lubin	1,000
9-25	Two Orphans, Part I	Selig	1,075
9-25	By the Camp's Fire Flicker	Vitagraph	1,000
9-26	Lost Years	Essanay	980
9-26	Two Orphans, Part II	Selig	986
9-27	Hal Chase's Home Run	Kalem	1,000
9-27	A Cowboy's Love	Lubin	1,000
9-27	Driven from the Tribe	Pathé	1,000
9-27	A Western Heroine	Vitagraph	1,000
9-28	Her Awakening	Biograph	997
9-28	The Power of Good	Essanay	980
9-28	The Mission Waif	Melies	1,000
9-28	Gypsy Honor	Pathé	1,000
9-28	Two Orphans, Part III	Selig	1,090
9-29	The Death of Nathan Hale	Edison	1,000
9-29	The Blackfoot Halfbreed	Kalem	1,000
9-29	The Bell Ringer of the Abbey	Pathé	615
9-29	John Oakhurst, Gambler	Selig	1,000
9-29	The Ninety and Nine	Vitagraph	1,000
9-30	The Strike at the Little Johnny Mine	Essanay	980
9-30	Hearts May Be Broken	Gaumont	1,015
9-30	A Convict's Heart	Pathé	1,000
10-2	A Summer Adventure	Selig	1,000
10-3	Eugene Wrayburn	Edison	1,000
10-3	Grandma	Essanay	1,000
10-4	The Saving Sign	Kalem	1,000
10-4	The Idle Boast	Lubin	1,000
10-4	The Mate of the "John M"	Vitagraph	1,000
10-5	The Making of a Man	Biograph	1,000
10-5	Master Cupid, Detective	Essanay	1,000
10-5	His Exoneration	Lubin	1,000
10-5	The Stolen Grey	Melies	1,000
10-5	The Squaw's Mistaken Love	Pathé	1,000
10-5	Maude Muller	Selig	1,000
10-6	Foul Play (3 reels)	Edison	3,000
10-6	The Sheriff's Decision	Essanay	1,000
10-6	The California Revolution of 1846	Kalem	1,000
10-6	The Artist's Sons	Selig	1,000
10-6	Carr's Regeneration	Vitagraph	1,000
10-7	Leaves of a Romance	Edison	1,000
10-7	The Upward Way	Gaumont	726
10-7	For Massa's Sake	Pathé	1,000
10-9	Italian Blood	Biograph	999
10-9	The Mistress of Hacienda del Cerro	Kalem	1,000
10-9	The Little Animal Trainer	Pathé	525
10-9	An Indian Vestal	Selig	1,000

Date	Title	Maker	Length
10-9	Daddy's Boy and Mammy	Vitagraph	1,000
10-10	How Mrs. Murray Saved the American Army	Edison	1,000
10-10	Reparation	Essanay	1,000
10-10	Told in Colorado	Selig	1,000
10-10	The Missing Will	Vitagraph	1,000
10-11	Pardoned by the Governor	Eclipse	630
10-11	For the Flag of France	Kalem	1,000
10-11	The Slavey's Affinity	Lubin	1,000
10-11	The Indian Flute	Vitagraph	1,000
10-12	The Gambler's Influence	Lubin	1,000
10-12	Tommy's Rocking Horse	Melies	1,000
10-12	Romance of the Desert	Pathé	1,000
10-13	The Deacon's Reward	Essanay	1,000
10-13	One Smugglers	Kalem	1,000
10-13	Raffles Caught	Pathé	715
10-13	Answer of the Roses	Vitagraph	1,000
10-13	At the Threshold of Life	Edison	1,000
10-14	Her Wedding Ring	Edison	1,000
10-14	The Stage Driver's Daughter	Essanay	1,000
10-14	The Upward Way	Gaumont	726
10-14	Marconed	Pathé	1,000
10-14	By Way of Mrs. Browning	Vitagraph	1,000

COMEDY

9-16	The Cinematograph Fiend	Gaumont	575
9-16	The Scheme that Failed	Lubin	600
9-16	By Woman's Wit	Vitagraph	1,000
9-18	Dan, the Dandy	Biograph	998
9-19	How Millie Became an Actress	Vitagraph	1,000
9-20	An Unknown Language	Edison	985
9-20	An Up-to-Date Squaw	Pathé	754
9-21	When Wife Holds the Purse Strings	Biograph	463
9-21	A Convenient Burglar	Biograph	534
9-21	All on Account of the Porter	Essanay	
9-21	Everybody's Troubles	Essanay	
9-21	The Human Torpedo	Lubin	1,000
9-22	Electric Boots	Pathé	425
9-23	A Heartbreaker by Trade	Gaumont	710
9-23	Over the Chafing Dish	Vitagraph	491
9-23	The Tired, Absent-Minded Man	Vitagraph	511
9-25	The Disappointed Old Maids	Pathé	490
9-25	Whiffles' Hard Luck Stories	Pathé	475
9-26	Mary's Masquerade	Edison	1,000
9-26	A Friend of the Family	Gaumont	850
9-26	His Sister's Children	Vitagraph	1,000
9-27	A Cure for Crime	Edison	1,000
9-27	The Trials of a Tall Traveler	Eclipse	458
9-28	A Counterfeit Roll	Lubin	1,000
9-28	When He Died	Essanay	980
9-30	The Maiden of the Pie-Faced Indian	Edison	500
9-30	Turning the Tables	Edison	500
9-30	A Nearsighted Chaperon	Lubin	1,000
10-2	Her Hero	Vitagraph	1,000
10-2	Too Many Burglars	Biograph	499
10-2	Mr. Bragg, a Fugitive	Biograph	497
10-2	The Phoney Strike Breakers	Kalem	1,000
10-2	His Stubborn Way	Lubin	1,000
10-2	Little Moritz is Too Short	Pathé	525
10-3	Jimmie's Midnight Flight	Gaumont	505
10-3	The Rival Stage Lines	Selig	1,000
10-3	The Wager	Vitagraph	1,000
10-4	The Summer Girl	Edison	1,000
10-4	A Jealous Wife	Eclipse	338
10-4	Ezra and the Fortune Teller	Eclipse	348
10-4	Crazy Dope	Pathé	663
10-6	Flints	Pathé	813
10-7	Townhall Tonight	Essanay	1,000
10-7	Revenge is Sweet	Lubin	
10-7	Ups and Downs	Vitagraph	1,000
10-9	What Will Be, Will Be	Lubin	1,000
10-9	Betty's Boat	Pathé	245
10-10	The Missing Bracelet	Gaumont	1,150
10-11	Mae's Suitors	Edison	1,000
10-11	One on the Masher	Pathé	760

DAILY LICENSED RELEASES.

MONDAY: Biograph, Kalem, Lubin, Pathé, Selig, Vitagraph.
 TUESDAY: Edison, Essanay, Gaumont—Kleine, Pathé, Selig, Vitagraph.
 WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Lubin, Pathé, Vitagraph.
 THURSDAY: Biograph, Essanay, Lubin, Melies, Pathé, Selig.
 FRIDAY: Edison, Essanay, Kalem, Pathé, Selig, Vitagraph.
 SATURDAY: Edison, Essanay, Gaumont—Kleine, Lubin, Pathé, Vitagraph.

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
10-12	Trailing the Counterfeiter	Biograph	529	10-4	Winning Papa's Consent	Reliance	
10-12	Josh's Suicide	Biograph	469	10-5	The Miner's Wife	American	1,000
10-12	Get-Rich-Quick Hall and Ford	Essanay	1,000	10-5	Through the Air	Imp	1,000
10-12	Out-Generaled	Selig	1,000	10-5	Lost Illusions	Rex	950
10-14	A Hot Time in Atlantic City	Lubin	1,000	10-6	Range Justice	Bison	950
SCENIC							
9-16	A Mountain Torrent in Austria	Gaumont	415	10-6	His Sister's Sweetheart	Solax	950
9-18	Fire Brigade in Moscow	Pathé	230	10-6	The East and the West	Thanhouser	950
9-19	Crossing the Alps in a Motor	Gaumont	285	10-7	The Goose Girl	Yankee	950
9-22	Old Delhi and Its Ruins	Pathé	285	10-7	The Branded Indian	Powers	950
9-22	Surfing, National Sport in the Hawaiian Islands	Pathé	285	10-7	The Anonymous Letter	Reliance	950
9-26	The City of Bordeaux, France	Gaumont	175	10-9	The Land Thieves	American	1,000
9-29	Across the Polar Seas	Pathé	397	10-9	Better to Have Remained Blind	Eclair	740
10-2	Rangoon, India	Pathé	470	10-9	His Second Wife	Yankee	
10-3	Ajaccio, the Birthplace of Napoleon	Gaumont	325	10-10	The Pioneer's Mistake	Bison	950
10-4	The Grand Chartreuse	Eclipse	292	10-10	The Highest Law	Thanhouser	950
10-4	Circus in Australia	Pathé	325	10-11	The Little Chimney Sweep	Ambrosio	950
10-6	Trained Dogs	Pathé	180	10-11	What the Indians Did	Champion	950
10-7	Cintra, Portugal	Gaumont	269	10-11	Let Us Smooth the Way	Nestor	930
10-11	Scenes on the U. S. S. Connecticut	Pathé	230	10-11	The Human Sacrifice	Reliance	
10-13	Seeing Washington	Selig	575	10-12	The Cowboy and the Outlaw	American	1,000

EDUCATIONAL

9-20	African Birds and Their Enemies	Pathé	197
9-23	The Culture of Bulbous Flowers	Gaumont	290

INDUSTRIAL

9-16	Cement Rock Blasting	Lubin	400
9-27	Manufacturing Fireworks	Eclipse	542
10-7	From the Field to the Cradle	Lubin	1,000
10-11	Making Cheddar Cheese	Eclipse	342
10-13	Making a Six-Ton Cheese	Selig	425

TOPICAL

9-18	Noted Men	Selig	180
9-19	Pathé's Weekly	Pathé	1,000
9-26	Pathé's Weekly	Pathé	1,000
10-2	Our Navy	Vitagraph	1,000
10-3	Pathé's Weekly	Pathé	1,000
10-10	Pathé's Weekly	Pathé	1,000

TRICK

10-9	Marvelous Transformations	Pathé	210
10-13	Guerrero Troupe	Pathé	210

INDEPENDENT

Date.	Title.	Maker.	Length.
DRAMA			
9-16	The Conspirators	Great Northern	950
9-16	The Horse of the Regiment	Itala	
9-16	The Horse Thief	Powers	950
9-16	Pals	Reliance	950
9-18	The Gun Man	American	1,000
9-18	Shenandoah	Champion	950
9-18	When the Leaves Fall	Eclair	665
9-18	The Star Reporter	Yankee	950
9-19	The Sheriff's Brother	Bison	950
9-19	The Lie	Thanhouser	1,000
9-20	The Stolen Horse	Champion	950
9-20	Across the Divide	Nestor	950
9-20	The Stolen Play	Reliance	950
9-21	The Claim Jumper	American	1,000
9-21	By Registered Mail	Imp	1,000
9-21	The Rose and the Dagger	Rex	975
9-22	The Missionary's Gratitude	Bison	950
9-22	The Stolen Diamond	Lux	
9-22	Nellie's Soldier	Solax	950
9-22	The Honeymooners	Thanhouser	1,000
9-22	The Girl and the Chauffeur	Yankee	950
9-23	The Mask of the Red Death	Ambrosio	
9-23	Caught in His Own Net	Great Northern	950
9-23	Red Star's Honor	Powers	950
9-23	The Way of a Maid	Reliance	950
9-25	The Circular Fence	American	1,000
9-25	A Just General	Eclair	1,000
9-25	For the Wearing of the Green	Yankee	950
9-26	Lucky Bob	Bison	
9-26	Lochinvar	Thanhouser	
9-27	The Young Doctor	Nestor	
9-27	For His Sake	Reliance	
9-28	The Rustler Sheriff	American	1,000
9-28	'Tween Two Loves	Imp	1,000
9-28	The Derelict	Rex	950
9-29	White Fawn's Peril	Bison	950
9-29	The Little Goatherd	Lux	386
9-29	An Italian's Gratitude	Solax	950
9-29	Love's Sacrifice	Thanhouser	950
9-29	Man	Yankee	950
9-30	The Law of Retaliation	Ambrosio	
9-30	The Half-Breed's Atonement	Powers	950
9-30	Weighed in the Scale	Reliance	950
10-2	The Love of the West	American	1,000
10-2	Barbara Fritchie	Champion	950
10-2	Hearts and Eyes	Eclair	630
10-2	The Rose's Story	Imp	1,000
10-2	She Never Knew	Yankee	930
10-3	The Red Man's Penalty	Bison	950
10-3	A Matrimonial Idyl	Powers	
10-3	The Five Rose Sisters	Thanhouser	950
10-4	As Things Used to Be	Champion	950
10-4	Those Jersey Cowpunchers	Nestor	

COMEDY

9-16	Foolshead Charges Himself with the Removal	Itala	
9-16	Mutt and Jeff and the Newsboys	Nestor	
9-18	The Bicycle Bug's Dream	Imp	500
9-19	Lost in a Hotel	Powers	
9-19	An Old-Time Nightmare	Powers	
9-20	Tweedledum's Riding Boots	Ambrosio	
9-20	Tim Tyn as a Detective	Ambrosio	
9-20	Oh, You Stenographer	Solax	970
9-22	Bill as an Express Messenger	Lux	344
9-23	Mutt and Jeff and the Dog Catchers	Nestor	
9-23	Obliging a Friend	Nestor	
9-23	The Hornet	Ambrosio	
9-25	The Co-Ed Professor	Imp	750
9-26	Imaginative Willie	Powers	950
9-27	Alice's Dream	Ambrosio	
9-27	Tweedledum's Auto Skates	Ambrosio	
9-27	The Cook of the Ranch	Champion	950
9-27	How Hopkins Raised the Rent	Solax	950
9-29	Bill and His Friend	Lux	491
9-30	A Strange Invitation to Dinner	Ambrosio	
9-30	Mutt and Jeff as Reporters	Nestor	
9-30	Getting Even	Nestor	
10-3	The Call from the Hills	Powers	
10-4	A Quiet Evening	Reliance	
10-4	A Breezy Morning	Solax	950
10-6	Bill Has a Bath	Lux	452
10-6	Neighbors	Lux	488
10-7	The White Tulip	Great Northern	
10-7	Foolhead, a Model Guest	Itala	900
10-7	The Meddling Parson	Nestor	
10-7	Mutt and Jeff Spend a Quiet Day in the Country	Nestor	
10-9	The Motor Chair	Eclair	260
10-10	Thou Shalt Not Steal	Powers	700
10-11	He Was a Millionaire	Solax	950
10-13	Bill, Police Cyclist	Lux	390
10-13	Society Hoboes	Yankee	900
10-14	Tweedledum's Monkey	Ambrosio	
10-14	Tweedledum and One of His Tricks	Ambrosio	
10-14	Mutt and Jeff and the Black Hand	Nestor	
10-14	Romance and Uppercuts	Nestor	

SCENIC

9-18	The Charleston Flood and Hurricane	Imp	500
9-25	The Black Horse Troop of Culver	Champion	950
9-25	Through the Dells of Wisconsin in a Motor Boat	Imp	250
9-26	The Falls of Bohemia	Powers	
10-4	Wrestlers and Wrestling	Ambrosio	
10-7	Barcelona	Great Northern	
10-9	The National Guard Encampment at Fort Riley	Champion	950
10-9	The Last G. A. R. Parade at Rochester	Imp	500
10-10	Large Lakes of Italy	Powers	285

TRICK

9-18	Magic Music	Eclair	330
INDUSTRIAL			
10-2	For Your Hats, Ladies!	Eclair	370

DAILY INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.
TUESDAY: Bison, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.
THURSDAY: American, Imp, Itala, Rex.
FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.
SATURDAY: Great Northern, Itala, Powers, Reliance, Nestor.

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

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MOTION PICTURES

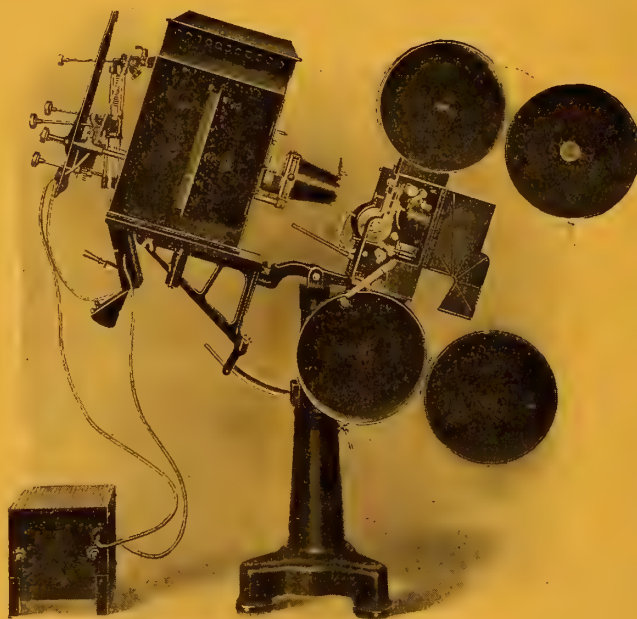


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Yours very truly, WM. D. KOLLE, Prop.

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MOTOGRAPHY

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Remittances should be made by check, New York draft or money order in favor of MOTOGRAPHY. Foreign subscriptions may be remitted directly by International Postal Money Order, or sent to our London office. The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.



Scene from the American Film "The Sheriff's Sisters."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VI.

CHICAGO, NOVEMBER, 1911.

No. 5.

PROGRAM LIMITS.

MEMBERS of the Motion Picture Exhibitors' League of America have declared in favor of restricting a five-cent program to two reels and a song. This amounts to a show of forty-five minutes or less, which is certainly ample for a nickel. Early in 1909 *The Nickelodeon*, the predecessor of *MOTOGRAPHY*, advocated earnestly a program of only *one reel and one song* for five cents. We still believe that amount of entertainment is all that ought to be expected for that insignificant coin. The only reason why the one-reel show will not go now is that the game has been "killed" by too many foolish exhibitors, who proceeded to add to their programs until they went broke. The motive for their generosity was to beat some competitor; and frequently they succeeded in beating themselves first. In the meantime, of course, the public has been educated to expect three or four reels of film, a couple of songs and a vaudeville turn or two, all for a nickel. The only way to beat that game is to raise the price to ten cents. But if it must be five cents, the two-reel-and-a-song proposition is right.

A good many who are "on the outside looking in" will read this and immediately jump at the conclusion that opportunity calls again, and that with the abbreviated program riches are in sight. Should they act on this belief and rush in they are apt to find some difficulties that never occurred to them. In the first place, the people, as before noted, have been taught to look for a great deal for their nickel. Any reduction in quantity means inevitably an increase in quality or a reduction in attendance—take your choice. Inasmuch as any reduction in attendance is apt to be greater in proportion than the saving in film rental, the increase in quality is the only way out.

It does not necessarily follow that the man who is now showing three reels, and wants to come down to two reels, must pay as much for the two as he did for the three. There is a happy middle course where each of the two reels will be better than any of the former three, yet aggregate a lower total rental. And it might be well (for a word to the wise is sufficient) to make one of the two a split reel. It is strange but true that the average picture theater goer—not the "fan," but the ordinary attendant—cannot distinguish between a split reel and two full reels, especially if a slide or two are run in between the two halves of the reel. Only the other day a picture patron who goes to the neighborhood show at least three times a week told the writer he was going to change his allegiance to another show a short distance away because he "got more for his money." As a matter of fact, the first show runs two reels and a song, and so does the second show; but the second makes it a point to use one split reel, and so can announce "three pictures."

Not nearly so many split reels are made as there used to be. The modern tendency is for two-reel and one-reel shows rather than for one-reel and split-reel shows. And the tendency is excellent if the exhibitor

will only live up to it by raising his price to ten cents. Split reels are not vitally necessary to the ten-cent show; but they are necessary to the five-cent show. Dramas made in this country are almost entirely full reel subjects. The foreign makers still turn out some dramatic split reels. But our own makers are still turning out some excellent comedies, two to the reel, and no better program can be imagined for five cents than one full reel of drama, one song and one split reel of a comedy and a scenic.

FLAT PRICES FOR FILMS.

SO MANY feet of film for so much a foot—that is the present commercial arrangement for the disposal of motion pictures. The number of feet may vary within certain ethical limits; the price per foot may not vary at all. A reel of film whose production cost up into the thousands, with elaborate settings, special costumes and armies of extra people in the cast, sells for the same sum as a reel the same size showing, for instance, a current event, whose only cost is raw stock, camera man's time and perhaps a railroad ticket. What is even more interesting is the fact that the exchanges may order no more copies of the first example than they do of the second. But that is another subject. At present we are concerned only with the price per foot.

Thomas Clegg, whose article on this subject appears on another page, wrote of course, of conditions in England, and moreover he wrote several months ago; for Mr. Clegg died last June. But this posthumous discussion is so appropriate to the present moment, and withal so concise and so true of conditions here, that we offer no apology for its publication.

The motion picture business is so different from any other business that it is difficult to draw parallels and comparisons that would have much weight in argument. But we need not go outside the amusement field to find that prices vary as they should, according to the value of the attraction. Vaudeville teams run all the way from seventy-five dollars a week, or even less, up to several hundred. Musical talent varies the same way. Why should films, alone of all things, have a flat price with no deviation for quality or cost?

The reason is merely that "the system" was not originally worked out that way. The first films made for public exhibition all cost approximately the same. When, in competition, one manufacturer spent more than his brothers in producing a picture, his object in doing so was not to get a larger price, but to sell more prints and build a better reputation. And as the regular release date became a feature, with the exchange's "standing order," it became more and more difficult to make a special price for special productions. To-day it is hard to see how such an arrangement could

be consummated without an entire change in the system of marketing. Only lately a body of exhibitors has protested again even the occasional specially priced films which some manufacturers have released.

So after all, perhaps we are tilting at a windmill in protesting against the flat rate; for we have nothing better to suggest—which is a poor sort of criticism. But we believe the day will come—not soon, certainly, but in say ten or a dozen years—when films will be sold on their merits as other things are sold. And the rental price will, of course, depend on the sale price instead of on the age, so an exhibitor will be able to run a high grade program of new films, or a low grade program of new films, or a high grade program of old films, or a low grade program of old films, according to his finances and the tolerance of his patronage. To-day the man or company of the very largest resources can run no better a show than the comparatively small exhibitor—which is socialistically good principle, but commercially bad.

THE POSTER PROPOSITION.

THE poster proposition is a severe tax on the motion picture industry. Does it fill a real need or is it only an imaginary necessity?

A study of the patrons of a moving picture theater to determine whether the poster is an effective means of interesting possible patrons will develop some peculiar facts.

To stand outside a popular house, count the people who read the posters, ascertain what percentage of readers enter, what the total daily patronage is and what percent of readers are curiosity seekers of the type that watch a street fakir with no intention of buying his product, will quickly demonstrate whether posters are requisite advertising mediums or not.

Theoretically, since the moving picture house aspires to fill the need for a low-priced legitimate amusement on a par with the higher priced theaters showing drama, no moving picture house should have gorgeous flamboyant posters on exhibition. Circus and side-show enterprises—here today and gone tomorrow—make good use of the poster, but is a moving picture theater on a par with such amusements or something higher? We know they are higher.

Many films which are shown in the regular five-cent theaters cost all of five thousand dollars to produce and this sum is nearly half the cost of production for an average legitimate drama which charges one or two dollars admission. Even pantomime shows of the better class get a dollar or two per seat. Consequently the nickel show, the "poor man's opera," is on a par with the higher grade theaters.

No legitimate theater showing good comedy or drama has its front decorated with posters. Possibly there are photographs of the leading actors or actresses, or a few still pictures of striking parts of the action, but nothing which savors of sensational publicity.

Why, then, should the moving picture house be cursed with this extra tax on the exhibitor and nuisance to the film maker?

There is no profit in posters, except it be to the poster manufacturer. The film makers consider them a nuisance, the film exchanges a bother and the exhibitor an extra tax on his pocket-book; and what actual benefit are they?

Of the patrons of a moving picture theater, ninety per cent never read the posters in front. Their minds are made up to go long before they see the theater. Five

per cent are floating or transient patrons, heedless of what film is on at the present. And of the other five percent who did read the posters the management would be better off without them. For, unless the film actually portrays the scene on the poster, this last element consider themselves cheated in some way.

And what the theater man doesn't realize is that he is chasing away a really good class of patrons by his sensational methods. A great many people who gladly pay Lyman Howe fifty or seventy-five cents to see exactly the same kind of film that is ordinarily projected in the moving picture theater for a nickel would never patronize a moving picture theater. Why?

Because of the atmosphere the nickel theater creates by reason of its circus or carnival methods. The American public is an amusement and not a sensation seeking one.

Not alone are posters out of place; but why should loud-voiced hawkers of mediocre candies be allowed to paw over an audience for the petty profits resulting therefrom? Wouldn't it be more remunerative to have a stand of good candies in the lobby or adjacent to it? In short, wouldn't it be cheaper to cater to a steadier respectable patronage?

NEW YORK'S NEW ORDINANCE.

NEW YORK'S special commission, which Mayor Gaynor appointed to prepare a picture ordinance, has reported. A public hearing was held by the commission November 4. We have not enough space at our disposal to reprint the entire ordinance as it was proposed; and much of it, of course, is not particularly new. Some agitation was made by a representative of the Woman's Municipal League for an official censorship, as the National Board of Censors, as acting at present, has no official authority. The several societies which professed to have amendments to offer were invited to submit their suggestions in writing, and these are still to be considered before the ordinance takes permanent form; so we will be content at this time to call attention to sub-sections F, G, H and I, which have some unique features:

SUB-SECTION "F".

I.—Lighting—Every portion of a motion picture theater, including exits, courts and corridors, devoted to the uses of accommodation of the public, shall be so lighted during all exhibitions and until the entire audience has left the premises, that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of twenty feet and type 30 at a distance of ten feet; normal eyesight meaning ability to read type 20 at a distance of twenty feet in daylight. Cards showing types 20, 30 and 40 shall be displayed on all four walls, together with a copy of this paragraph of the ordinance.

II.—Heating—When the temperature of the outdoor air is below 60 degrees Fahr. the air in the theater, while an audience is present, shall be maintained at a temperature of not lower than 62 degrees Fahr. or higher than 70 degrees Fahr.

In heating motion picture theaters, no gas stoves, oil stoves or other apparatus throwing the products of combustion into the air of the theater, shall be used.

III.—Ventilation—Motion picture theaters having less than two hundred cubic feet of air space for each person, or motion picture theaters in which the outside window and door area is less than one-eighth of the floor area, shall be provided with artificial means of ventilation which shall supply during the time the audience is present, at least five hundred cubic feet of fresh air per hour for each person.

Motion picture theaters having more than two hundred cubic feet of air space for each person, or which have outside windows and doors, the area of which is equal to at least one-eighth of the floor area, shall be provided with artificial means of ventilation, which shall be in operation when the outside temperature requires the windows to be kept closed, and which shall supply during the time the

audience is present, at least five hundred cubic feet of fresh air per hour for each person. When the artificial ventilation is not in operation, ventilation by means of open doors and windows shall be sufficient to provide each person with five hundred cubic feet of fresh air per hour.

Motion picture theaters having more than one thousand cubic feet of air space for each person and having outside windows and doors, the area of which is equal to at least one-eighth of the total floor area, shall not be required to have artificial means of ventilation, provided the air is thoroughly changed by freely opening doors and windows immediately before the admission of the audience, and at least every four hours thereafter.

No part of the fresh air supply required by any of the above paragraphs of this section shall be taken from any source containing vitiated air.

The area of outside doors and windows shall mean the area capable of being freely opened to the outside air for ventilation purposes.

When fresh air is supplied by means of ventilating openings, at least one inlet shall be situated at one end of the room, and at least one outlet at the other end of the room. Where exhaust or inlet fans are necessary, at least one of such fans shall be placed in an outlet opening. The inlet openings and their surroundings shall be kept free from two feet of the floor, and the outlet opening or openings in the ceiling or within two feet of the ceiling. The inlet openings and their surroundings shall be kept free from dust so that the incoming air shall not convey dust or stir up dust as it enters.

During the time the audience is present, the air in the theater shall be kept continuously in motion by means of fans to the number of at least one to every one hundred and fifty persons. Such fans shall be placed in positions remote from the inlet and outlet openings. No person shall be exposed to any direct draft from any air inlet.

The booth in which the picture machine is operated shall be provided with an opening in its roof or upper part of its side wall, leading to the outdoor air. When the booth is in use, there shall be a constant current of air passing outward through said opening or vent flue, at the rate of not less than thirty cubic feet per minute.

The specifications of the above paragraph shall apply to portable booths and booths in open air theaters.

SUB-SECTION "G".

Motion picture theaters must be kept clean and free from dust.

The floors where covered with wood, tiles, stone, concrete, linoleum, or other washable material, shall be mopped or scrubbed with water or swept with moisture, or by some other dustless method, at least once daily, and shall be scrubbed with water and soap, or water and some other solvent substance at least once weekly.

Carpets, rugs and other fabric floor coverings shall be cleaned at least once daily by means of suction cleaning, beating or dustless sweeping. Curtains and draperies shall be cleaned at least once monthly by suction cleaning, beating or washing. Cornices, walls and other dust-holding places shall be kept free from dust by washing or moist wiping. The wood and metal parts of all seats shall be kept clean. Fabric upholstery of seats and railings and their fixed fabrics shall be cleaned by suction cleaning, or other dustless method, at least once monthly.

SUB-SECTION "H".

No child, actually or apparently under the age of sixteen years, unless accompanied by its parent or guardian, shall be permitted to enter any motion picture theater except that between the hours of 3 p. m. and 6 p. m. on days when the public schools are open for instruction and at any time up to 6 p. m. on other days, unaccompanied children under sixteen years of age may be admitted and allowed to remain not later than 7 p. m., provided:

I.—That there shall be reserved in said theaters during the above-mentioned hours for the exclusive use of said unaccompanied children, a part or section of seats which shall be at least three feet distant on all sides from all other seats.

II.—That said unaccompanied children shall not be permitted to occupy or remain in any place or space in said theaters other than said seats, and that during the above-mentioned hours no other person except the matron, herein-after mentioned, shall be permitted to remain within three feet of said seats.

III.—That at all times during the above-mentioned hours there shall be in attendance at each of said theaters a duly licensed matron who shall be paid by the licensee of

said theater and who shall keep constant watch over said children and strictly enforce the provisions of this section.

Nothing contained in this section shall apply to exhibitions or entertainments given under the auspices of educational, religious and charitable institutions, provided that the proceeds thereof are used entirely for educational, religious or charitable purposes.

SUB-SECTION "I".

Matrons above referred to shall be women of good moral character, not under forty years of age, and shall not serve unless they have secured a license from the Mayor. Said license shall not be transferable, and the annual fee therefor shall be five dollars.

Applications for matron licenses shall be made to the Mayor, and each application shall be accompanied by two photographs of the applicant, and shall bear the endorsement of at least two reputable residents of the City of New York, who shall certify to the character and qualifications of the applicant, and shall state the facts or circumstances by which they derived their knowledge.

The photographs herein referred to shall not exceed three inches in diameter, one of which shall be affixed to the application and the other to the license.

No person shall employ an unlicensed matron in a motion picture theater, and immediately upon employment of a matron the person employing her shall notify the Bureau of Licenses in writing, stating the name, address and license number of said matron.

PICTURES AND BOOK COPYRIGHTS.

THE Supreme Court of the United States decided on November 13 that moving pictures based on the scenes of a copyrighted book may constitute an infringement of the copyright on the book or the reserved rights to dramatize.

The decision was announced in a contest over the copyright of Lew Wallace's book "Ben Hur." The copyright is owned by Harper & Bros., who granted to Klaw and Erlanger the sole rights of dramatization.

The Kalem Company produced a film based upon the scenes of the book. In this test case, such a film is looked upon as an infringement of the copyright, and the Kalem Company is enjoined from producing or selling these films.

WHAT IS FILM ADVERTISING?

VERY few film companies pay sufficient attention to their advertising in the trade publications, and it is interesting to note that one of the prominent independent manufacturers now has a regular advertising man who knows the difference between and the advertising values of Caslon bold and Old Style Gothic.

This marks an advance. The moving picture industry is a commercial business. It must be done along business lines and specialized intelligence is as necessary in film advertising as it is in the advertising of breakfast food.

Formerly it was the custom to pack up a few odd sized cuts of mediocre value, hand the boy who called for copy a few pencil notes on the edge of a newspaper or scratch blank and let the printer do the rest.

The result can be imagined, as very few trade magazine men are experienced publishers, able correctly to value advertising composition outside of its pecuniary value to them as publishers.

MOTOGGRAPHY has endeavored to return to the advertiser the full value of his money, not alone in circulation, but in psychological advertising value, and it is glad to be recognized now by an experienced advertising man as the most typographically perfect and most popularly made-up magazine in the industry.

One or two of the licensed manufacturers whom we have dealt with have this excellent advertising

service as a part of their organization. Why is it not possible for the balance to pay more attention to this decidedly valuable part of the industry?

What is film advertising? Can a manufacturer make the sale of an additional reel by advertising? Yes; if he is not restricted by any output regulation.

Properly to advertise, it should be the aim of an advertiser to increase the desire of an exhibitor for a particular film. This can be done by a direct appeal to the exhibitor and by an increase in the public interest in a particular manufacturer's film.

MOTOGRAHY has a newsstand circulation that reaches the film fan. Increase his interest to the point of demanding a film from his local exhibitor and you will have added another string to those your advertising has already tied around the interest of the exhibitor to the point of making him demand particular films. But your advertising should be real advertising, not merely a full page card with miscellaneous illustrations. Make a direct appeal.

PICTURES TO REDEEM THE HOBBO.

WE generally laugh at the hobo. He forms probably the greatest source of material for the humorous cartoonists. In short, he is lightly regarded all the way around, except in the country districts, where his depredations around the chicken yard and his habit of smoking in the hay, cause some worry. Yet the hobo is essentially an American product, and one of which we are not proud.

James Forbes, director of the National Association for the Prevention of Mendicancy, of New York knows more about hoboes than most men learn in a lifetime of contact with them. He knows the processes by which they are made, and the peculiar temperament that forces them to take to the road even when they have the opportunity to live a respectable life. And his efforts are all devoted to curing the tramp evil and making good citizens out of those young men who even now are tempted to the apparently free and easy existence of the hobo.

The peculiarly interesting feature of this work is that Mr. Forbes purposes to use motion pictures in rescuing the embryo tramp and showing him the error of his ideals. He says:

How, then, to cope with the evil at its source? By a propaganda of education along popular lines, bringing home to boys and to their parents the real life of the road and the physical and moral dangers characteristic of the life.

To this end we propose, if successful in raising the funds necessary to begin operations, to put several field secretaries at work, equipped with all the material in pictures and text necessary for the effective operation of traveling exhibits. Our plan is to divide the country into four principal sections—northeast, southeast, northwest, and southwest, and put one good man into the field in each section. Starting from central cities, as, for example, New York, Atlanta, Chicago, or St. Louis, we contemplate showing the exhibit and lecturing in all railroad towns of the section involved, and probably maintaining permanent exhibits in the central cities serving as bases.

In the field work we should rely largely upon moving pictures showing the actual facts of tramp life and by original photographs of tramps of all ages and grades show the real story from start to finish. We have on hand a great mass of material suitable for such lectures as would accompany the pictures and should expect the field work to be fruitful not alone in preventing the recruiting of boys to the road, but in arousing public interest in the whole question of tramps and tramping and possible preventives of the evil which must still exist for some years to come, even if all sources of new supply be cut off. In this connection we should expect to initiate in every state a campaign for the establishment of a state farm colony to which

habitual tramps and beggars might be committed for terms as high as three years and in an atmosphere of good-will and practical training have an opportunity to work out their salvation by rational employment in agriculture.

The thoughtless may laugh at this application of the motion picture. But the regeneration of the hobo is not to be lightly regarded. It is estimated that there are a quarter of a million tramps in the United States today. They fill our police stations, hamper our lower courts and destroy annually a great deal of property. If pictures can save them, the work will be a greater one than any amount of pure entertainment.

HIP POCKET ESSAYS.

MOVING pictures are the clearing house certificates of the patents and sales companies.

They were first discovered in America by a man named Edison twenty-five years ago and have been discovered by nearly everyone else since.

Moving pictures are a natural evolution. Before their discovery we had side shows, three-card monte sharks, short card experts, gold brick artists and green goods men to extract the superfluous from the many. Now those methods are considered crude and have fallen into disuse.

In the beginning the moving pictures were of robberies, hold-ups and similar semi-amusing frivolities. Now they are.

Once you had to hunt for a moving picture show. Now they hunt you up an alley to get your nickel.

There are several reasons why moving pictures are good things. The first of these is, they get the money. The second one is, they induce the public to give up without a squeal. The other reasons are not considered in making pictures.

There are four kinds of moving pictures—good, bad, worse and rotten. All pictures belong to one of these classes.

Fashions change in moving pictures. First we had the acrobatic chase picture. Then the chantecler fad swayed us. This seems to have died out and now we have the "back to the Bible and Noah" fad.

Everyone is against the moving picture. The legitimate theaters revile it, the clergy abhor it, the censor boards restrict it and even the saloon keeper says it is hurting his business.

The picture houses have taken to inviting the "cloth" to exhibitions just to get the approval of the "Holy See."

No class is overlooked by the moving picture—there are sea pictures for the sailors, dockhands, longshore men and parlor yachtsmen; Italian scenes and Columbus Day parades for the representatives of the fruit trust; comedies for the parlor comedian and the man who kicks your stool from under you; "western's" for those Indians who like them; heart tragedies for the ladies' maids, and fool pictures for the fools. Everyone can thus be satisfied.

The State insane asylum in Pueblo, Colo., has adopted moving pictures for restoring reason to the mentally afflicted. The authorities have installed a picture show and it is hoped the weekly diversion will be a big factor in effecting cures at the institution.

Dr. Busey, superintendent of the asylum, has adopted the plan of setting aside two days in each week for the pictorial entertainment of the patients. One day will be devoted to the 550 women, the other to the 650 men. The hall will seat about 400 and the patients will be taken to the show in squads.

The People's Theater at Portland

By Charles F. Morris

PORTLAND, OREGON, has stepped into line for picture theaters on the higher plane. The Peoples' Amusement Company has opened the People's Theater, with de luxe appointments, an exceptional musical equipment, and admission prices from ten to twenty-five cents.

When these photographs were taken the theater was not quite finished, as is evident. But they give a good idea of the size and architecture of the house, and will at least serve until others are taken.

The People's Theater, occupying a space 100 feet by 100 feet, at the corner of West Park and Alder streets, Portland, celebrated its grand opening Wednesday, November 1. It has the distinction of being a "made-in-Oregon" product. The company itself is a local one and the material used, with the exception of the onyx with which the lobby is trimmed, was all secured either in Portland or some part of Oregon. In all matters pertaining to construction, architecture and decorating the work is the product of local artists and artisans.

The exterior of the theater is decorated with appropriate plastic work, especially designed for this particular theater, and consists of figures typical of the drama, tragedy, music and motion picture art. The exterior lobby is trimmed in beautiful Mexican onyx, and the entrance doors, four in number, furnish the most artistic and original idea of the kind in the country. These four doors are especially designed art glass, being entirely unique and original, representing music, art, the drama and tragedy, and are especially attractive when illuminated at night with hidden electric lights which shine through the transparent glass.

The foyer is very large, roomy and comfortable,

being divided off from the main floor by a partition which is beautifully decorated with hanging curtains of Alice blue plush. From the main foyer there are two stairways—one to the right and one to the left—leading to a genuinely attractive and comfortable balcony. The main floor is divided into four sections and leading into each is a wide and well-lighted aisle. The lights are entirely unique in design, coming up under the seats and yielding perfect and complete illumination for every seat on the main floor. The stage is somewhat larger

than is usually found in theaters constructed exclusively for the exhibition of motion pictures and it is thoroughly and completely equipped with whatever is necessary in order fully to exploit high-class pictures, as well as song productions and the turns which are peculiarly appropriate to this form of entertainment. The grand drapery is beautifully executed in the shape of an overhanging curtain, and the color scheme, both of that and of the large asbestos curtain, is fully in harmony with the general character of the decorations, the color scheme being Alice blue throughout very largely following the decorative scheme of George Cohan's theater, which has recently been constructed and is now open to the public on



Front of the Unfinished People's Theater at Portland.

Broadway, New York—the home of beautiful theaters.

In addition to natural ventilation of the highest order, a complete system of scientific suction fans has been installed, by which the air entirely changes in the building every two minutes.

The lighting system of the theater is taken care of by ten light wells in the ceiling of the main auditorium, being a peculiar system of inverting which carries the rays of light upward and which enables the house to be fully lighted without in the slightest degree in-

terfering with the exhibition of the pictures, and in addition, more than 1000 other lights may be turned on by the controlling switch.

On the left is the organ loft, containing the new \$10,000 organ which was especially constructed for the People's Theater, together with a special church chimes box, something never before put in any theater on the Pacific Coast, and which will enable the organist to create a very weird and realistic effect when the peculiar picture being exhibited warrants the use of the

chimes. The theater contains a number of very handsome loges located in the front of the balcony.

Underneath the stage are a number of dressing-rooms. The boiler-room is in the basement entirely separate and apart from the theater and located underneath the store portion of the building.

In the rear of the balcony the operating room is located. This room is constructed throughout of solid steel and concrete, its ceiling is high, is well ventilated, and everything known to the latest motion picture science has been inaugurated in this booth, not only to provide safety but to enable the operator to produce the highest grade picture. There are two machines in use, and the lighting and picture screen are designed for the production and exhibition of the largest picture in width, height and breadth of any shown in the United States.

The erection of the building was begun July 7, 1911, and was finished and turned over by the contractor on October 16, thirty days ahead of actual contract time. The remaining days to November 1 were utilized in putting in the chairs and furnishings and other work coming under the supervision of the company. This is the establishment of an absolute record in putting up a building covering a space of 100 by 100 feet. The entire building, the space devoted to theatrical purposes as well as the space occupied by stores and offices is constructed of steel and re-inforced concrete.

On the lower floor there are six distinct exits and on the upper floor there are also six wide exits leading out from the first floor to Alder street, being an inclined floor and entirely capable of taking care of that portion of the audience which will use that side. On the north side of the building is an independent eight-foot passageway laid in concrete which will be utilized by those making their exit from that portion of the theater. It is estimated by those conversant with these matters that the entire theater can be emptied in less than a minute.



Interior View of the People's Theater.

The People's Amusement Company was organized in February, 1911, and started with a dozen theaters. It has added to its string of theaters until now it owns, operates and controls theaters in the principal cities of the Northwest, and it is its aim in time to cover the entire field with theaters modeled after the new People's. The company started out with the idea of educating the public to an appreciation of the best photoplays obtainable in the world, and it was largely through the efforts of the management that voluntary censorship, made up

of a body of representative public women has become a permanent institution in the city. The People's Amusement Company and the local advisory board of censors from the day of that institution's organization to the present time, have worked in complete harmony and no picture has been exhibited in any one of the sixteen theaters in this city operated by the People's Amusement Company, without first having been passed and approved by the National Censorship Board and the local advisory ple's Amusement Company, who has charge of the work on all the new theaters being constructed by the company.

The officers of the company are: Fred H. Rothchild, president; Melvin G. Winstock, general manager; C. W. Metzger, resident manager; E. Shainwald, treasurer; Sol Baum, assistant manager; and the board of directors are D. Solis Cohen, Dr. Holt C. Wilson, A. Berg, Fred H. Rothchild and E. Shainwald. The theater was constructed under the personal supervision of W. B. Armstrong, superintendent of construction of the People's Amusement Company.

The program for the opening night consisted of four pictures and two musical numbers. First was the Essanay baseball picture of the World's Championship series. Then came Selig's "Lost in the Jungle." A baritone solo by Arthur Elwell came third, followed by the Biograph "The Long Road." A song production from Lucia was the big musical feature of the evening, by Miss Elinor Hatch, soprano; Miss Alicia Petittclerc, soprano-coloratura; Charles E. Reimer, tenor; Kenneth Metcalfe, baritone, and Douglass McIvor, basso. Clifford Carney was director and Ted Henkle handled the drums, violin and effects, while costumes and scenery were used especially prepared for the production. "A Disturbing Canine," a comedy, closed the program.

Performances run continuously from noon to 11 P. M. each day. The program is changed every Sunday and Wednesday. General admission to the lower floor and seats in the entire balcony are ten cents. A few

choice seats in the rear portion of the lower floor bring twenty cents, while the loge seats are reserved at twenty-five cents.

The People's Theater seats fourteen hundred people, and was built at a cost of \$100,000, of solid steel and concrete construction throughout. It is, of course, absolutely fireproof. It will be used as headquarters for the People's Amusement Company, as it is the best theater so far constructed by the company. The plan of the company, however, is to duplicate the People's in every large city of the Northwest. The company uses regular licensed service, and is also the holder of Oregon state rights on the Milano version of Dante's Inferno, with which it is having pronounced success.

Pictures for China

Consul C. L. L. Williams of Swatow, China, gives some very interesting facts in regard to moving pictures among the Celestials.

Of recent years moving pictures have made great strides in public favor until now, especially along the coast, they are very well known, almost every port boasting at least one theater, while many of them have five or six.

Swatow is one of the smaller ports as regards population, and yet it has two theaters in operation, while four or five traveling shows work the nearby territory. Peking, Tientsin, Shanghai, Hankow, Hongkong, and Canton each support several theaters and there are numerous traveling shows in the neighboring country districts.

Naturally there is a great demand for films, and to a lesser extent for apparatus. A well-known French company has a practical monopoly of the market so far as southern China is concerned, and it is said that the same state of affairs exists in northern China. The usual practice is for the theater or traveling show to rent such films as it may require, and to supply this demand the French firm has an agency in Hongkong. This firm's monthly charges and conditions for the hire of films are as follows:

Length	Two Changes a Week			One Change a Week		
	Series A	Series B	Series C	Series A	Series B	Series C
1640 feet	211.50	169.20	126.90	126.90	84.60	63.45
3280 feet	338.40	275.00	211.50	211.50	169.20	126.90
5920 feet	507.60	401.85	317.25	296.10	232.65	169.20
6560 feet	634.50	465.30	380.70	338.40	275.00	211.50

In this table, series A comprises a program of films never before seen in the locality; series B, a program seen in one theater in the locality; series C, a program seen in various shows. Series B film may be rented for one performance at the rate of 60 cents a hundred feet per day; series C film at 30 cents a hundred feet per day.

The rent for films is payable in advance, and the rentee must make a guaranty deposit, which is refunded without interest on return of the last lot of films. The foregoing prices are, of course, for ordinary "dramatic" films, and for "historic" films after their first novelty has worn off. Much higher prices are charged for films depicting special events.

Second-hand films find a ready market in China, although the prices naturally vary considerably, according to condition and subject matter, etc. One operator here states that he has recently purchased second-hand English film, in good condition, for half a cent a foot, f. o. b. London, which worked out at about \$0.006 a foot

landed in Swatow. The same man stated that he had tried to buy second-hand films in the United States, but that as a rule the prices asked were higher than English or French prices. In treaty ports and the larger cities electricity is usually available, but the traveling shows generally depend on some other artificial lighting system.

The only agency for the sale or rent of American films in the Far East, so far as can be learned, is located in Manilla. If the American manufacturers can meet the French prices, there should be a good market for their films in China. There should be at least two depots—one in Shanghai for the Yangtze Valley and North China, and one in Hongkong for the southern coast ports and West River Valley. It is useless to attempt to conduct this business from the United States, as these theaters are usually concerns commanding but little capital. They require a few films at a time but at least weekly changes. The import tariff on films and apparatus is five per cent ad valorem.

The New Kinemacolor Theater

In the last number of MOTOG R A P H Y, it was mentioned that the Kinemacolor people were planning to erect a theater in New York to show the colored pictures exclusively. Since that time, a lease has been taken on Mendelssohn Hall, and it is now being operated as the Kinemacolor theater.

On the opening night the house was taxed to its capacity and since then the crowds have been very satisfactory. It is being demonstrated that people are willing to pay from 25 cents to \$1 a seat to see nothing but moving pictures. Of course curiosity to see colored pictures prompts some to attend, but the directors of the enterprise prefer to think that the merit of the performance has more to do with it.

The interior of the house has been newly decorated and rendered more attractive. Music is furnished by an orchestra of ten or twelve pieces, also by an organ. An excellent chorus is also provided.

Previous to the regular program of pictures, an organ prelude is given, lasting some seven or eight minutes, while the people are being seated: then follows the overture and the introductory march, and from here on the evening is filled with one continuous chain of moving pictures in natural colors, accompanied at appropriate moments by the choir singers, organ or orchestra.

The Kinemacolor theater is open every night, including Sundays, at 8:30 o'clock, and for Wednesday, Friday and Saturday matinees at 2:30. It is understood that the coronation program will be adhered to for some time yet—or as long as the interest is maintained.

Foreign Opportunity

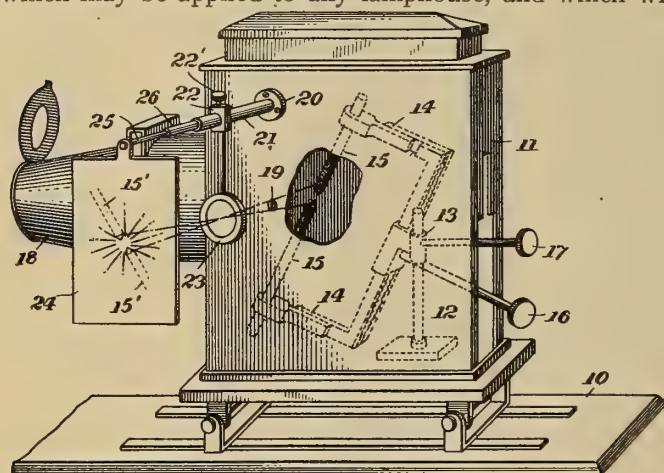
An American consulate in a foreign country reports there is a good field in his district for making many beautiful and interesting moving picture films. He writes that there is a young artist who speaks the native language, as well as English, and who has recently completed a course in moving picture film making. If any American companies are interested in entering this field he will be glad to hear from them and to co-operate with them in every possible way. He is already in correspondence with French and English companies, but before accepting their offers he will await possible proposals from the United States. An inquiry addressed to the Bureau of Manufactures, Washington, D. C., No. 7513, will bring full particulars.

Recent Patents in Motography

By David S. Hulfish

UNITED STATES Patent No. 996,647. Attachment for Lamphouse for Observing the Arc. Sydney Julian Jacobson, Washington, D. C., Assignor, by direct and mesne assignments, to John H. Bruninga, trustee, Washington, D. C.

The subject of this patent is a neat little attachment which may be applied to any lamphouse, and which will



996,647.

offer a convenience to the projection operator. The illustration explains it very clearly.

The bracket 20 is attached to the side of the lamphouse, and carries the tube 21. Upon the outside of the tube 21 the carrier 22 is arranged to slide and the carrier 22 holds the lens 23.

Upon the inside of the tube 21, the rod 25 or a second tube 26 is arranged to slide, and the rod 25 then carries the screen plate, 24, which may be of ground glass, of scratched mica, or of any material desired. A sheet of white paper will answer the purpose.

By adjusting the lens 23 and the screen plate 24 at proper distances, with the lens 23 also at proper relation before the hole 19 in the side of the lamphouse, an image of the arc will be projected upon the screen plate 24 much as the picture of the film is projected upon the screen before the audience.

The size of the image of the arc, as projected upon the screen plate 24 will depend upon the distance from the arc itself to its image on the plate, and also upon the focal length of the lens 23. The focal length of the lens must be less than one-quarter of the distance from arc to plate. The entire arrangement may be very compactly set against the side of the lamphouse, if a small image of the arc is acceptable to the projection operator.

No. 996,952. Film Actuating Mechanism for Moving Picture Machines. Charles R. Uebelmesser, New York, N. Y., assignor to American Moving Picture Machine Co., of same place.

The efforts which are being made in the United States patent office for the production of a machine which does not require rewinding of the films are very gratifying, indeed. It has been asserted that the greater part of the wearing and scratching of the motion picture film comes from the rewinding rather than from the projection of the film. This statement is prompted, and per-

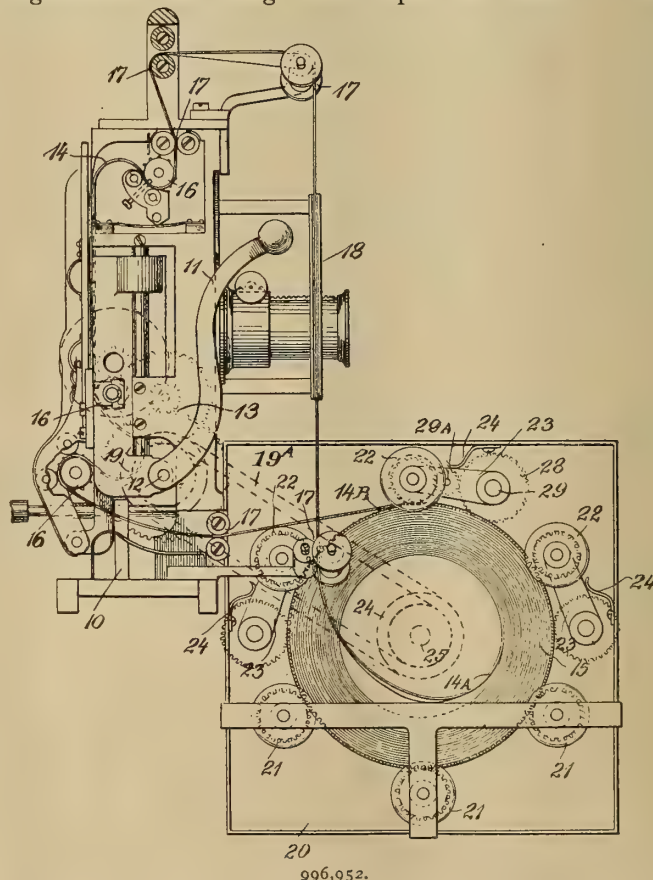
haps justified, by a consideration of the high speed at which films usually are rewound, and by a consideration of the care which is manifested in the projection machine for the protection of the film against scratching.

Mr. Uebelmesser, the patentee in the present instance, is patentee in a number of other instances looking toward the production of a projection machine which will not require rewinding of the films between projections.

In the illustration, a side view of the motion head, with a diagrammatic delineation of the course of the film strip through the head is given.

The magazine, 20, is provided with a large number of rollers or roller guides for handling the outside of the film coil. The leader end of the film leaves the inside of the film coil at the point 14-a and passes upward through a pair of inclined roller guides. The protecting channel 18 carries it up to a point above the lens, where three sets of guide rollers, labeled 17, 17 and 17, carry it to the upper steady feed sprocket 16.

From the upper steady feed sprocket 16, its course is quite regular, passing the film window and the intermittent sprocket, also labeled 16, then the lower steady feed sprocket, also labeled 16, and finally entering the magazine 20 and being wound upon the outside of the



996,952.

film coil. In this way, the condition of the film coil after the projection of the picture is caused to be exactly the same as it was before the projection of the picture, namely, an open coil of film with the leader in the middle and the tail outside.

By uniting leader and tail, an endless film band is produced with which the picture may be repeated as often as required without removing the film from the machine—a convenience where but one picture is projected or where a machine may be employed for each separate picture. If, however, there are more reels of film than machines to project them, the matter of removing the used coil of film and the threading up of a new one is easily accomplished, the coil thus removed being ready to put back for projection without rewinding in any way.

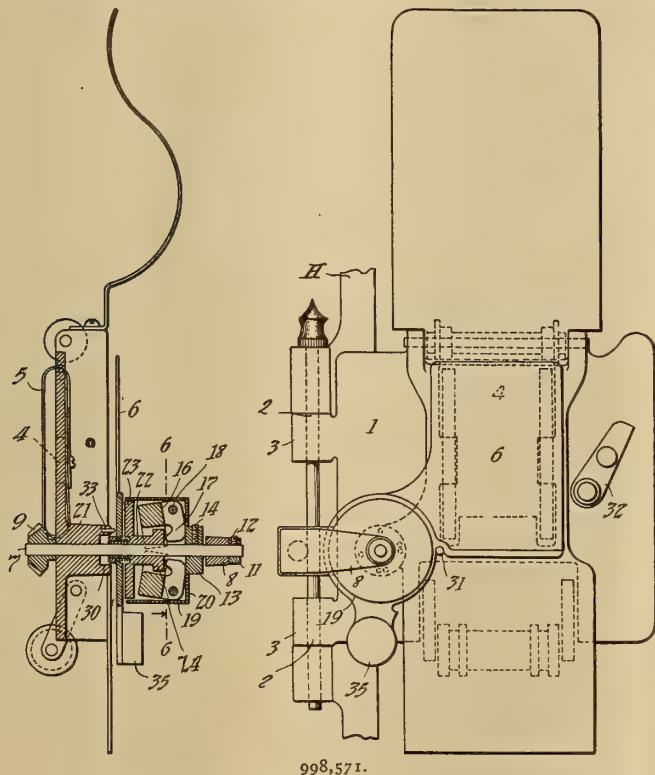
The claims bear upon the arrangement of the film-coiling spools in the magazine 20.

No. 997,899. Projection Screen. Oswald Buechner, Zurich, Switzerland, assignor by direct and mesne assignments to Prana Gesellschaft fur Tageslicht-Projektion mit beschränkter Haftung, Hamburg, Germany.

The object is a screen for projecting pictures during the day, or in a fully lighted auditorium.

The invention is based upon two characteristic features; on the one hand a pane of transparent material of suitable shape, constituting the projection screen as a whole; and on the other hand, the peculiar treatment to which the pane is subjected. The arrangement may consist of a single pane, or may be built up of a number of panes. The surface of the panes is given local refractive and dispersive properties by means of lens-like grainings.

The panes are covered with a thin metallic coating, or a similar coating, the purpose of which is to reduce the amount of light reflected from the pane into the eyes of the spectators so that the pane will have a dark appearance in daylight. For producing such a coating, the inventor employs platinum. The same purpose may be effected by applying a coating of dark coloring matters.

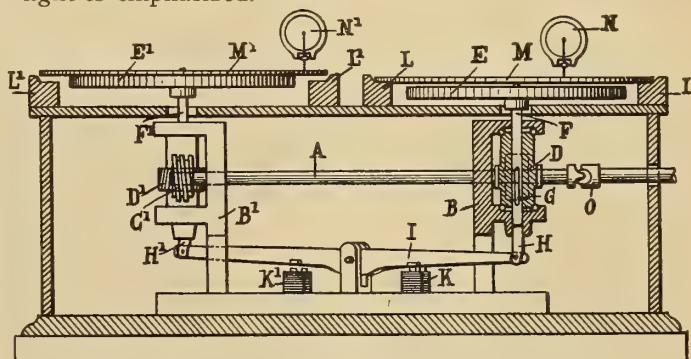


998,571.

The criterion to be followed in choosing the substances is that they shall give the pane a dark appearance in daylight.

When a sheet of transparent material is prepared in

this way, the light of a picture, when transmitted through it from a projecting apparatus will be dispersed by the diffracting units in such manner as to cause the projected picture to appear on the screen, where it may be observed by the spectators, and if the screen then is treated by the thin coating of coloring matter referred to to reduce the reflection of external lights into the eyes of the spectators, so that the screen has a dark appearance in daylight, the predominance of the projected picture over the reflected light is emphasized.



999,097.

The claims of the patent are as follows:

1. A projection screen of transparent material, having its image-display surface made up of associated refracting units of curved configuration.
2. A projection screen of transparent material, having its image-display surface made up of juxtaposed lenticulæ.
3. A projection screen of transparent material, having its image-display surface made up of uniformly distributed associated refracting units of curved configuration.
4. A projection screen of transparent material, having the image-display surface made up of identical juxtaposed lenticulæ.
5. A projection screen of transparent material, having its image-display surface made up of associated refracting units of curved configuration, said screen having a coating adapted to reduce the amount of light reflected from the screen into the eyes of the spectators.

No. 998,571. Automatic Film-Protecting Screen or Flame Shield for Motion Picture Projection Machines. Adolph F. Gall, West Orange, N. J., assignor to Thomas A. Edison, Incorporated, West Orange, N. J.

Two figures accompany this review of Mr. Gall's patent, the right-hand picture showing the face view of the automatic shutter as viewed from the lamphouse, and the left-hand picture showing a section through the centrifugal device which controls the action of the shutter.

The object to be accomplished is the shutting off of the light from the film in the film window when the motion head stops. Note that it is a question of shutting off the light when the motion head stops, and not when the film stops, in case the two should not occur at the same time.

The shutter, 6, has a counterweight 35 upon it which keeps the shutter normally in front of the film window. When the mechanism of the projecting machine is turned, the little weights 17 are thrown out from the shaft by the speed of their revolution, forcing the friction plate 23 into frictional engagement with the shutter 6, thus frictionally revolving the shutter 6 out of the path of the cone of light from the condensers.

When the motion ceases, the friction is released, and the shutter moves back in front of the film window under the weight of its counterpoise 35.

There are thirty-one claims, some of them very broad in their scope. The following are specimens:

1. In a kinetoscope provided with a projection aperture, a screen normally covering the said aperture, means for moving it

from over said aperture, and additional means co-operating directly with said screen for positively holding it in said adjusted position, substantially as set forth.

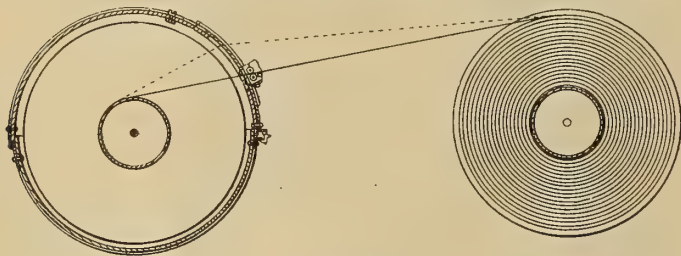
6. In a kinetoscope, a rotatable screen, fixed holding means therefor, and means for rotating said screen, and for establishing an operative connection between said screen and holding means, substantially as set forth.

12. In a kinetoscope, a pivotally mounted and bodily movable screen, holding means therefor, and means for rotating said screen upon its pivot and for moving it bodily to co-operate with said holding means, substantially as set forth.

17. In a kinetoscope, a pivoted screen, a rotatable disk movably mounted in a plane parallel thereto, and a centrifuge for forcing the disk toward the screen while the disk is being rotated, substantially as set forth.

No. 999,097. Arrangement for Continuous Rendering of a Plurality of Phonograph Records. Maurice Couade, Laon, France.

No specific mention is made in this patent concerning the utility of the device for "talking pictures," yet it lends to that branch of the art. The normal reel of picture film is twenty minutes, and by two projection machines handled by two skillful operators a number of reels of film may be projected without pause. The normal length of the phonograph record is two to four minutes, so that several such records are necessary for a single reel of picture film. The present invention provides a means for reproducing sounds from several rec-



999,679.

ords without showing the break between the successive records.

The inventor's description of operation, and the two claims of the patent are given in full below:

The working of the apparatus is as follows:—The motor being started and the excited electro-magnet K maintaining the plate E lowered, the disk M is laid upon the crown L and aligned so that the needle of the reproducer N rests upon the point of the spiral which corresponds to the point at which the reproduction begins. At the moment when this reproduction is to begin, the pivoting of the beam is effected by the electro-magnet mechanism; as soon as the plate E in rising comes into contact with the disk M, it raises the latter from its support or seat L and revolves it in its own movement. The reproduction then begins immediately. During the reproduction of this first disk, the succeeding disk M' is placed upon the crown L', as before its reproducer N' being arranged at the point of the spiral at which the rendering is to begin. At the correct moment one changes over from the reproduction of the first disk M to that of the second disk M' by throwing over the beam. There happens in the case of the disk M' the same as described for the disk M, while the plate E in falling drops its disk M upon the crown L, which causes its instant stoppage. These operations are repeated. The adhesion of the disk to the plate which takes place over the lower surface of the disk and the adhesion to the crown which takes place at the edges of the disk are facilitated by the interposition of baize or any other substance preventing the slipping of the disk, as well as by the roughness of the lower surface of the disk. The plate E is made sufficiently heavy to prevent any disturbance in the speed of the motor owing to the sudden increase of weight added thereto by the comparatively light disk at the moment of engagement. The coincidence of the release of one disk with the engagement of the other has likewise for effect to avoid this disturbance in the speed.

1. A phonograph having stationary supports for two records, means for simultaneously lifting one record from and depositing another record upon its support and means in connection therewith for rotating only the lifted record for the purpose described.

2. A phonograph apparatus having stationary supports provided with means for centering records thereon, in combination with rotary supports adapted to lift the records from said stationary supports and means for imparting vertical movement in opposite directions to said rotary supports whereby a record may be lifted from one stationary support while another record is deposited on the other stationary support, substantially as described.

No. 999,679. Film Magazine. William N. Selig, Chicago, Ill., assignor to the Selig Polyscope Company, of same place.

The improvement consists of placing the film outlet ("mouthpiece," the inventor's attorneys have named it) in a movable manner upon the film magazine, so that the film will pass in substantially a straight line from the reel in the magazine to the sprockets, if it be the upper magazine, or in substantially a straight line from the sprockets to the reel in the magazine if it be the lower or take-up magazine. In the illustration, the dotted line shows how the film would have to be bent at the film outlet while the reel in the magazine is small, if the outlet were placed to run the film without bending while the reel in the magazine is large. The solid line shows the film as it runs with Mr. Selig's improved "mouthpiece," the movable outlet permitting the film to stretch in a straight line at all times.

The claims are eleven in number, and appear to cover the invention very broadly. Claims 1 and 2 are quoted below:

1. A magazine for films, comprising a shell-like body portion adapted to receive a roll of film, said body being provided with a movable mouth-piece through which the film passes from the interior of the magazine onto a take-up reel, whereby a bending of the film during such passage is prevented, substantially as described.

2. A magazine for films, comprising a shell-like body portion adapted to receive a roll of film, said body being provided with an elongated opening through which the film passes, and a movable member traveling above said opening and serving as the mouth-piece of the magazine, substantially as described.

Moving Picture Preferences Abroad

Few American films are popular at the moving picture shows in Nuremberg and adjoining German cities. Consul George N. Ifft states that the only ones of interest are those depicting cowboy and Indian life.

An excellent film showing American baseball was not appreciated at San Luis Potosi, Mexico. Consul Wilbert L. Bonney states that Mexicans do not understand the humor of the United States, while French humor, based on mistake, accident, or ignorance, is easily understood. It is the same with the plots of the little dramas shown. The Mexicans understand and prefer French motives, manners, and atmosphere in all matters of entertainment. However, panoramic films showing important cities and scenes are popular, as are also films showing troop and fleet movements.

Consul Charles S. Winans writes that the films shown at Seville, Spain, are of excellent quality; often they have a distinctly educative value; and invariably the French films are artistically set. Good French actors are employed and the scenic effects are in good taste. In the films of current and historical events, of course, the European field is unlimited. The burning of the Palais d'Art in Brussels; surf at Taormina, Sicily; and cavalry maneuvers in Morocco are only a few of the endless variety of interesting pictures which the European field affords.

In Barcelona, Spain, according to Vice Consul General Harry A. McBride, there are now over 70 moving picture shows, and the number is increasing.

Exhibitors' Convention at Columbus

THE annual convention of the Ohio branch of the Motion Picture Exhibitors' League of America was held at the Southern Hotel, Columbus, O., November 1 and 2, 1911. About 150 members were present at this meeting. The election of officers for the ensuing year resulted as follows:

President, M. A. Neff, Cincinnati, O.; first vice-president, W. A. Pettis, Conneaut, O.; second vice-president, J. H. Broomhall, Hamilton, O.; secretary, John J. Huss, Cincinnati, O.; treasurer, Max Stearns, Columbus, O.

Forty-nine exhibitors made application and were admitted into the league, giving a total membership, in the state of Ohio, numbering three hundred.

Resolutions were passed favoring the regulation of length of program; it being recommended that two reels of film should be the maximum number of films to be shown for 5 cents, and that any excess should be charged for at the rate of 10 cents or more.

Resolutions were also passed recommending the discontinuance of vaudeville in connection with moving pictures for the following reasons:

1st. That large vaudeville theaters are not regular moving picture theaters and should therefore have a separate classification.

2nd. That most cities in the State of Ohio, do not allow vaudeville performances on Sunday, and, in order to keep their houses open on that day, it is the custom, with most vaudeville theaters, to run an old film after the regular evening's performance, during the week, in order to secure films on Sunday, thereby keeping their vaudeville theater open on Sunday to the great detriment of the regular moving picture theater, as a greater number of films are shown in the vaudeville theater than in the moving picture theater.

Among the Ohio exhibitors present were: Mr. and Mrs. W. C. Kasper, Cleveland; Mr. and Mrs. S. E. Morris, Cleveland; John J. Broomhall, Hamilton; B. C. Vestal, Ada; Dr. Walter Prentice, Toledo; William Stansbury, Marion; C. S. Smith, Chillicothe; F. M. Kenney, Cleveland; L. H. Wilk, Cleveland; C. E. Schroeder, Cleveland; F. J. Schad, Cleveland; John J. Huss, Cincinnati.

In connection with the Ohio exhibitors' convention a meeting of the executive committee of the moving Picture League of America was held at the Southern Hotel, Columbus, November 1 and 2, pursuant to a call by the president, M. A. Neff.

Those present were M. A. Neff, Cincinnati, O., president; Fred J. Harrington, Pittsburg, Pa.; S. E. Morris, Cleveland, O.; William Ullman, Detroit, Mich.; William J. Sweeney, Chicago, Ill.; C. H. Phillips, Milwaukee, Wis.; H. S. Dickson, Winchester, Ind.; vice-presidents; C. M. Christenson, Cleveland, O., secretary; and J. R. Rieder, Jackson, Mich., treasurer. Vice-president H. C. Farley, Montgomery, Ala., and H. F. B. McLain, Wheeling, W. Va., were represented by proxy.

The executive committee deemed it advisable to change the name of the league from "The Moving Picture League of America" to "The Motion Picture Ex-

hibitors' League of America," for the reason that the former name was not specific.

The league was incorporated under the laws of the State of Ohio, by M. A. Neff, Cincinnati, O.; William J. Sweeney, Chicago, Ill.; Fred J. Harrington, Pittsburg, Pa.; S. E. Morris, Cleveland, O., and C. M. Christenson, Cleveland, O.

At this meeting the following resolutions were passed:

1. That the authorities of every city and town in the United States and Canada be requested to enforce, strictly, the law in safe-guarding the public by refusing to allow films to be projected in any moving picture theater, or any other place, which does not comply with the law requiring the machine to be located in a fire-proof booth, and with such other regulations as are covered by state laws and city ordinances.

2. That a law be enacted making it an offense equally on the part of any corporation, company or individual furnishing films to a theater, or any other place, not complying with the law as above stated, as well as the corporation, company or individual receiving such films and showing them.

3. That we condemn the practice of film manufacturers in releasing what are known as "special films," for which they charge the exhibitors, through the film exchanges, extra film rental.

4. That no single reel of film shall exceed a maximum length of ten hundred and seventy-five (1075) feet; and that in the case of certain story subjects as, for instance, "Colleen Bawn," or "A Tale of Two Cities," the length of which would greatly exceed the above named limit, the subject be so divided that one reel of it may come out on the regular release day of its manufacturer, the remainder to follow on the next succeeding release day, to the extent of one reel of film; proceeding in this manner until the subject is finished.

5. That the League members take notice of the action of Mr. William N. Selig, of the Selig Polyscope Company, Chicago, Ill., who recently manufactured and released the film known as "The Two Orphans," consisting of two reels of film. These were known as special films, and Mr. Selig personally notified the General Film Company that no extra charges should be made for these films to exhibitors, and that the exhibitor should get the film in the regular course of his service the same as any other film.

Pictures Show Welding Process

When the Newark Foundrymen's Association held a meeting recently they enjoyed a moving picture performance which was one of the most unique ever held in New Jersey.

The show was given by the Goldschmidt-Thermit Company, New York, and a lecture was given by one of the representatives of the company. The Goldschmidt-Thermit Company makes a compound which is used to weld breaks in iron and steel and also to make a continuous rail joint for electric and steam railways. One of the most remarkable series of pictures shown was the illustration of the making of repairs in two serious breaks on a locomotive frame which was needed for urgent use on the Illinois Central. The pictures illustrated the engine being drawn into the yard after the accident. They showed the adjustment of wax molds to the fracture on the engine frame and the subsequent pouring of the molten welding material. The operation of welding by the Thermit process is a spectacular one, and the pictures of the hurrying workmen surrounded by the flames and sparks from the white hot welding material were intensely interesting.



A Scene from American's "The Sheriff's Sisters," a drama of interesting plot and rapid action.



A Scene from American's "The Last Notch," a western drama of self-sacrifice and devotion.

Lantern Slide Making

By T. Stanley Curtis*

FROM time to time, in various photographic magazines and handbooks, a number of useful and practical articles on the making of lantern slides have appeared. For the greater part, these articles have been devoted to lengthy explanations of the various developing and printing processes which are, in all probability, well known to most readers of this magazine. Indeed, this ground has been so thoroughly covered in the past that it is with some hesitation that the author presents the opening paragraphs of the present series of articles in which, for the sake of completeness, the old story must needs be told again. It is hoped, however, that the systematic grouping of the processes may offer some suggestions to the worker to whom the ordinary developing and printing methods are well known.

In the preparation of these articles, the author has had in mind two classes of readers to whom he wished to appeal. One of these might be termed the straight amateur class, which would include those who wish to make lantern slides of the very highest grade for their own use, either at home to greatly enhance the value of a series of vacation photos, for instance, or to illustrate a lecture with views which are not available from the slide manufacturers' catalogue. The second class would consist of those who desire to make slides for profit, and, as the first class of workers almost invariably merges into the second after a little experience has been gained, the primary object of these articles will be to offer suggestions on the profitable manufacture of lantern slides on a small scale with that all-important point, quality, in view.

Comparatively few photographers realize the extent of the field for lantern slides. The few who have awakened to the possibilities of this branch of their profession are, for the greater part, reaping the benefit of their enterprise. It is to be regretted, however, that a number of men who possessed more business acumen than photographic or artistic talent should have entered the field and flooded it with worse than mediocre work, cutting

trated songs, illustrated lectures, and advertising slides in the motion picture theaters, the lantern slide took a firmer hold in the amusement field, and its importance is increasing constantly. It was at the time when the demand increased so suddenly that the "shyster" slide-makers started their work. During the past few months, however, the public has been demanding a better quality of pictures, both animated and still, on the screen, and for a long period of time they have shown their preference for the places in which projection receives the attention it deserves. This emphatic demand for quality re-

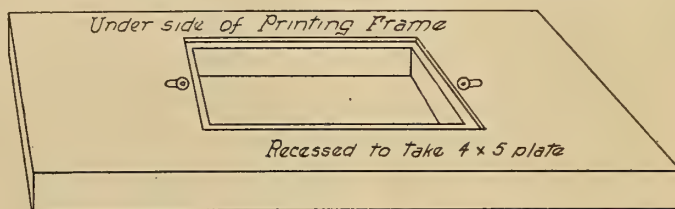


Fig. 2. Recess in Under Side of Frame.

opens the field for legitimate slide-makers in the lecture and advertising-slide line, rather than the illustrated song market.

With but few exceptions, the manufacturers of illustrated song slides have turned out what may be termed photographically excellent views. Their studio equipment is most elaborate, and their photographers leave, technically, little to be desired. The coloring, however, of these slides is notoriously poor. In some cases it is absurd, and why this state of affairs is allowed to continue, it is difficult to understand. Perhaps the most plausible explanation may be that the coloring is done by low-priced help in many cases, and it is safe to say that but few of the colorists are blessed with a sense of the artistic. Out of justice to the few manufacturers whose products are veritable works of art, it may be said that the public appreciates their efforts and that a good set of slides will sometimes make a success of a poor song, while many a splendid ballad has been "killed" with wretched illustration, in which the posing was unnatural, the photography poor, or the coloring absurd.

At the present day there is but little demand for illustrated song slides in the retail market. As many readers may know, the slides are one of the most valuable advertising adjuncts of the music publisher, and the popularity of many a song is due largely to the influence of the slides which accompanied its presentation in a theater. For this reason the music publishers have an arrangement with slide manufacturers to furnish them with a number of sets of slides for each of their offerings as soon as they are published, and these slides are then sent out to singers or agencies, who rent them to singers at very reasonable rates. In the majority of cases the publisher merely requires a deposit from the singer covering the cost of the slides, with the understanding that the set of slides is subject to exchange either for a new set or for the sum of money deposited. Practically the only market for the song slide-maker is, therefore, with the publishers, and in order to interest them the manufacturer would have to offer attractive prices and extremely clever work.

With slides used for illustrated lectures and for ad-

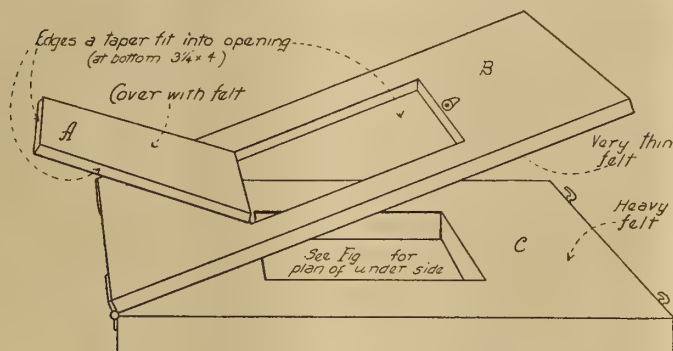


Fig. 1. Printing Frame for Lantern Slides.

their prices to the detriment of the conscientious slide makers, who were not able to compete and were, in many cases, forced out of the market. For several years this state of affairs held sway, but a change for the better is in evidence now and has been for the past year. The enormous growth of the moving picture business for a time threatened to wipe out the lantern-slide industry; but, with the introduction of the better class of illus-

*From American Photography.

vertising purposes, however, it is a different story. It is with a feeling of mingled surprise and relief that one looks upon really good lecture slides in a theater at the present day. With the increasing demand for "travelogues," there is certainly room for improvement in the slides. As it is, most of these lectures are little else than "chasers," although in many theaters they are not used for that purpose by the management. Interviews with a number of prominent managers have led the author to believe that they are more than willing to pay for slides of the finest quality, were such available, and their principal complaint is that they have to pay high rates for disgusting copies from half-tones in magazines, slides pirated from sets of well-known manufacturers of years ago, and to make matters worse, slides which are neither exposed nor developed properly. These slides are used in practically every moving picture theater of any pretensions in the country today and they are in demand by a certain class of theater patrons who find in them a pleasing diversion from a program made up entirely of motion pictures.

The use of advertising slides is probably too well known to most readers to need lengthy comment. Suffice it to say that they are profitable to maker, renter, and advertiser alike. The making of advertising slides and title slides will be fully discussed in later articles, and a few suggestions in the way of appropriate designs will be offered.

Before considering the various processes by which slides are made, let us think of the negative itself, for it is upon the negative that much of the success of the slide

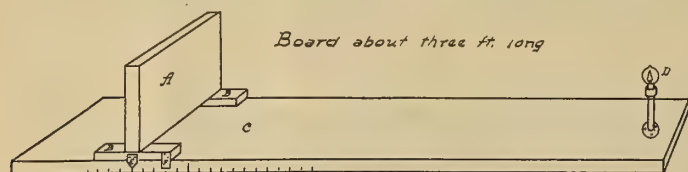


Fig. 3. Exposure Board for Slide Printing.

depends. The positive made from a harsh negative will have an unpleasant "pen-and-ink" appearance, which is not, as a rule, received with much favor. On the other hand, a flat negative will produce, if anything, a worse slide than the harsh one. The ideal negative is full of detail and has a large amount of gradation in the half-tone. It is undeniably true that the most pleasing slide is the clear and snappy one, and this can only be made from a properly exposed and developed negative. In order to get "life" in the slide, many makers use harsh negatives, and the resultant slides, even though they be toned until "warm," bear more resemblance to a wash drawing than a photograph. In the majority of cases there is no necessity for this recourse, and the maker will do well to take the proper care with his exposures and to back this up with intelligent developing of the negative. With proper exposure, the sky will be of sufficient density to render a clear glass sky in the slide. If such is not the case, the worker must have recourse to the blocking-out process, which will be discussed later. Clouds are desirable in the negative, but this is not at all essential for their appearance in the slide. Some of the most pleasing cloud effects are produced by printing clouds on the cover glass of the slide, and in cheap slides the appearance of clouds is given by a clever manipulation of the tinting fluid. For the exposure of the negative, suffice it to say that the time should be carefully considered, and all attempts to do "faking" in this quarter should be studiously avoided. Given a good nega-

tive, the ingenious worker can do an astonishing amount of faking on the slide without detracting from its artistic value. It is useless to offer suggestions on the length of exposure to readers of this magazine, and the author will only venture to say that the well known "Photo-Beacon Exposure Card" may prove of great assistance to those to whom this subject is still more or less a mystery.

The choice of plates for this purpose will depend largely upon individual preference and upon the particular line of work it is desired to do. For general work, which includes landscapes, portraits, and interiors, such as would be used in the average set of lecture slides, the author greatly favors an orthochromatic plate. Films may be used with great success, and the film pack is, in some cases, an acquisition. On long trips, and especially in rough country, it is highly desirable to be burdened with as little weight as possible, and the film pack camera is splendidly adapted to this use. The films are properly orthochromatic and give excellent renderings of the color values. One objection to the films, whether in roll or pack, is the difficulty in developing by the four-tray method, which is, in the opinion of many, the most desirable one to use. With care, however, this method may be employed with great success, even though films are used.

The excellent results obtained by many amateurs through the medium of the developing tank somewhat offsets the difficulty mentioned in connection with films. It is highly probable that the majority of amateurs would obtain better negatives by tank development than by the tray method, and certain it is that the tank saves a great deal of time over the older method. The negatives coming from the tank may be of varying relative densities, but the proper range of gradation will be established in each one, and for our purpose it is the proper rendering of half-tones to strive for.

The size of the negative will depend upon which of two methods of printing it is desired to use for the slide. The standard size of American lantern slides is $3\frac{1}{4}$ by 4 inches, and although a few English slides which are $3\frac{1}{4}$ inches square are still to be seen in this country, the rectangular slide is accepted as the standard here. If printing is to be done by the "contact" method, the slide plates are placed with their sensitized side in contact with that of the negative, after which they are printed by transmitted light in a similar manner to that used in making prints on paper. The second method is used where very fine slides are to be made, and it is just the reverse of the familiar enlarging process. The negative which may be of any size larger than the slide plate, is placed in a suitable reducing camera or lantern, and the image of the negative is reduced to the size of the slide. Transparencies made by this process are exceedingly sharp and possess a wealth of detail. The process is somewhat expensive, however, and for the commercial production of slides it is not used to so large an extent as the contact process. If the worker is getting up a single set of slides to illustrate a travel lecture, for instance, the slides should certainly be made by reduction. It therefore follows that for contact printing the negatives should be $3\frac{1}{4}$ by $4\frac{1}{4}$, or, at the outside, 4 by 5 or $3\frac{1}{4}$ by $5\frac{1}{2}$. The printing frame to be described will permit the use of a negative larger than the slide, and it is sometimes desirable to pick out the most interesting portion of a given negative for the slide. For general use, however, a negative of approximately the same size as the slide will be found more convenient and decidedly more economical than a larger one. For the reduction

process the negative may be anything from 4 by 5 to 10 by 12, the size being limited principally by the cost of the plates and camera.

A brief sketch of the four-tray method of development will be given here for the benefit of those who desire to develop their negatives in the dark room rather than by means of the tank. A word of warning may be in place here regarding the usual method employed by most amateurs, wherein the plate is immersed directly in a full-strength developer without regard to its exposure. On absolutely correct exposures this plan may give good results; but how many of us are sure that our exposures are even approximately correct? The four-tray plan gives considerable latitude in the matter of exposures, and its use is strongly recommended.

For this method we employ four trays, A, B, C, and D. In A is placed the developer made full strength according to formula; in B a half-strength solution of the developer is poured,—that is, a solution containing just twice the normal amount of water; C contains the restrainer which is made by adding a few drops of a ten per cent solution of bromide of potassium to the tray of water; and in D we place clear water.

In use, the four trays are manipulated as follows: Let us suppose that we have three plates, which have received varying exposures. We will call these plates 1, 2, and 3 respectively. We will place Plate 1 in tray B, which contains the half-strength solution of developer. If the image appears in forty-five or fifty seconds, the exposure has been approximately correct, and the plate may be left in that solution or transferred to the full strength developer in A, to finish and attain the desired density. Taking Plate 2, we place it in B. If the image appears very slowly, indicating under-exposure, the plate should be left in Tray B until the high lights are faintly defined. It should then be quickly transferred to Tray D, containing clear water, without previous washing. An examination of the plate half an hour later will show considerable detail in the shadows without any great increase in the density of the high lights. The plate will probably have sufficient detail at the end of this time to warrant its being transferred to Tray B, in which the density will gradually be increased. In the case of Plate 3, we will suppose that the image appears very quickly after the immersion in Tray B. This will indicate over-exposure, and the plate should be transferred to Tray C, containing the bromide of potassium. After remaining in the restrainer for two minutes, the plate may be replaced in Tray B, where it may remain, unless the image continues to appear too quickly, when it should have a further session in the restrainer. Remember, that the flatness and weakness of an over-exposed plate is due largely to under-development, and the plate should therefore be left in the developer for a couple of minutes after the plate blackens, before placing it in the hypo.

In every case the plate should first be placed in Tray B, until its symptoms have appeared.

The illustrations show some useful adjuncts to the printing room. These articles will be described in detail, as they will be frequently referred to in later instalments of this series. The printing frame shown in Fig. 1 is one of the most useful the author has had occasion to use. These frames are now on the market in the form illustrated, or one may readily be made at home. The stock necessary for the construction consists of two pieces of whitewood, 8x10 inches. The under piece may be of $\frac{7}{8}$ -inch stock, while the upper may be $\frac{1}{2}$ inch thick. In the upper piece, B, an opening is cut to take a lantern-slide plate. The edges of this

opening are, preferably, but not necessarily, made tapering, with a smaller dimension of $3\frac{1}{4}$ by 4 inches. This will assure the slide plate being in just the correct position in the holder, and will facilitate its removal after printing. The cover, which fits the opening, is hinged and fastened with a button, as shown. The piece, B, is covered on its lower side with thin felt, and the cover, A, should be covered with a somewhat heavier layer of felt. The lower piece, C, has an opening in it which coincides with the one in B when the latter is closed upon it. The piece B is hinged to C at the end. The surface of C is covered with heavy felt where it comes in contact with that on B. The lower side of C is recessed, as shown in Fig. 2, to take a 4 by 5 plate, the use of which will be explained in due time. In use, the negative is laid with its emulsion side up on the surface of C in such a manner that the light will pass through that part of negative which it is desired to print on the slide. The piece B is then clamped down by means of hooks, as shown, and the slide plate is placed in the opening, with its sensitive side in contact with the emulsion of the negative.

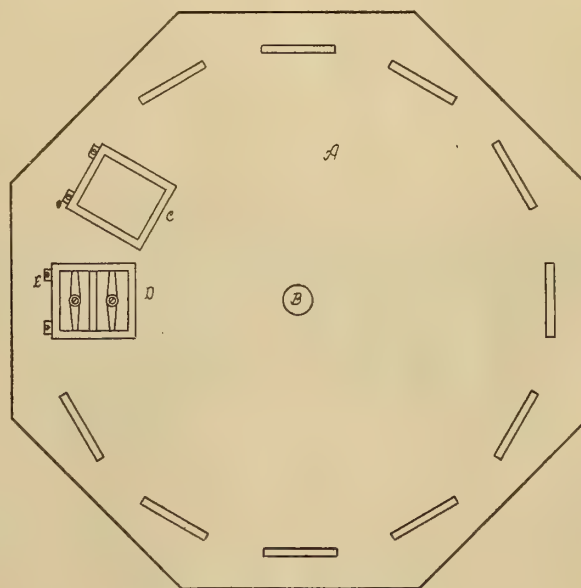


Fig. 4. Exposure Board for Multiple Printing.

For intelligent and systematic printing, the device shown in Fig. 3 should be used. This is merely a board, some three or four feet in length, on which is arranged a stand for the printing frame. The edge of the board is graduated into inches, which should be measured from the surface of the slide plate to the point of light. The construction is clearly shown in the drawing, and no further comment is necessary.

The choice of a printing light will depend upon the individual. In the author's opinion, there is nothing to equal electric light for the purpose, as it is so easily controlled. If the house is not wired for electric lights, a small tungsten lamp, such as are sold for train lighting, may be used, and as it is in use for so short a period of time, the current can be supplied by a battery of dry cells. The quality of the light produced by a tungsten lamp renders it peculiarly well adapted to the purpose. The convenience of such an arrangement will be better understood when it is said that the printing may readily be done right in the dark room and the exposure is made by turning on a switch instead of uncovering the light. Care must, of course, be used to see that there are no boxes of plates left uncovered in

the dark room when the light is turned on. For printing on the board the lamps may be plain, but for use in the multiple frame, Fig. 4, the globe should be frosted to assure an even distribution of the light on all sides.

This device (Fig. 4) is exceedingly useful where a number of negatives of approximately the same density are to be printed. In the case of advertising and title slides, the multiple printer will prove invaluable. The light is placed in the center of the board or table, *A*, and any number of ordinary printing frames are arranged in a circle around the light. A distance of 15 inches should be left between light and frames, and on a board of this size, on which the frames are arranged around the circumference of a circle 30 inches in diameter, twelve frames may be conveniently placed and sufficient space be left so that they may be placed flat on the board for loading or unloading, as at *C* and *D* in the drawing. The frames are hinged to the board, as suggested in the figure at *E*.

Films in China

Consul General George E. Anderson, Hongkong, China, says the imperial Maritime Customs returns for China do not specify the imports of films for moving pictures into China, and Hongkong has no customs returns whatever, the result being that it is impossible to give any figures as to the present use of films in moving picture establishments either in Hong-

kong or in China. However, it may be said that there is a good and a growing business in all such lines of goods both in that district and in Chinese ports as well. In Hongkong there are half a dozen large cinematograph establishments and there is a large and growing business in private entertainment outfits. These entertainments generally are commencing to appeal to the Chinese, and owing to their comparatively low price of admission they are within the reach of a great population. There are indications that the immediate future may offer a great opportunity in the interior ports of China in this line, but to establish such means of entertainment in Chinese cities generally would require a campaign of education and considerable capital.

The cinematograph business in Hongkong and the lower China coast is largely in the hands of Portuguese, former residents of Macao, who also have practically complete control of the skating rink business and nearly all similar enterprises. They lean to French films as a matter of preference, though English films are common because of the fact that this is a British community and must have some British scenes. Some American films are used, but they are obtained mostly through European exchanges. The sale of the European goods rather than American seems to have been altogether a matter of convenience and due largely to the fact that few American film houses have reached after the business in this portion of the world.



A scene from Selig's "Getting Married," Written and Produced by Colin Campbell. Sally Featherston's father objects to her marrying Loring Jones, and interrupts a secret marriage ceremony. Sally hides in a wardrobe, which the furniture men remove. Jones and the minister follow it, but are blocked by Sally's father. They enter by the skylight and the ceremony proceeds while the father waits below to stop their entrance.

Some Facts About Ventilation*

HUMAN beings or other animals in a confined space gradually consume the oxygen present and replace it with oxidation products, of which carbon dioxide is the most typical. Hence it was natural that attention should be fixed primarily upon these points, and it is still the popular belief that a crowded room is deficient in oxygen. Quantitative experiments soon showed, however, that these particular dangers were not of practical importance. The victims of the "black hole" of Calcutta, and of the underground prison at Austerlitz, and the unfortunate passengers who were imprisoned beneath the hatches of the ship Londonderry did actually perish from oxygen starvation; and the same thing happens now and again to miners and to sewer men who venture into a clogged manhole or other confined space, filled with inert gases, and there are asphyxiated. Nothing of this sort can, however, happen in an ordinary room or under normal conditions of occupancy. The oxygen in the air must be reduced from 21 per cent to 15 per cent and the carbon dioxide increased from .04 per cent to 3 per cent before any marked physiological effect is manifest. These values are never remotely approached in what we consider an ordinary ill-ventilated room.

REBREATHED AIR IS NOT DANGEROUS.

The next important theory that took possession of sanitarians and pseudo-sanitarians depended on the assumption that in addition to its more obvious constituents rebreathed air contained a mysterious organic emanation of poisonous nature, which was called "crowd poison" or "morbific matter." This theory rested primarily on the observed fact that crowded rooms have a foul, stale odor, and in some experiments of Brown-Sequard's which were later shown to be erroneous. It is certainly true that to anyone entering an ill-ventilated room from purer outside air, a marked and characteristic odor is apparent. This is undoubtedly due not to any organic matter discharged from the lungs but to the emanations from clothing, bodies and teeth. It is usually not particularly noticeable to those who have been within the room during its gradual increase. There is no evidence that it exerts any harmful physiological effects and some evidence that it does not. Careful investigations made by physiologists of the highest standing have wholly failed to demonstrate any unfavorable effects from rebreathed air with all that it contains, provided only that the temperature be kept at a proper level. Benedict and Milner observed seventeen different subjects kept for periods varying from two hours to thirteen days in a small chamber with a capacity of 189 cubic feet in which the air was changed only slowly, while the temperature was kept down from the outside. The amount of carbon dioxide was usually over thirty-five parts (or eight to nine times the normal) and during the daytime when the subject was active, over 100 parts, and at one time reached 240 parts; and all the "morbific matter" or other deleterious entities which usually accompany carbon dioxide must have been present in corresponding proportion. Yet there was no discomfort whatever, and

no detectable disturbance of normal physiological functioning as long as the chamber was kept cool. Dr. Leonard Hill has recently placed eight men in a closed chamber of 106 cubic feet capacity. At the end of half an hour the wet bulb temperature in the chamber had risen to 85 degrees F., the faces of the subjects were congested and they experienced great discomfort; but their feelings were at once relieved, without changing the air at all, by stirring it up and cooling their bodies by the motion of electric fans within the chamber.

From these experiments, and from similar ones carried out by Fluegge and others, we may safely conclude that danger from the chemical constituents of ordinary rebreathed air is in the light of present knowledge so slight as to be negligible to all intents and purposes.

DISEASE BACTERIA IN AIR.

Another point which has received more than its due share of popular attention is the possibility of the spread of disease bacteria in air. It is common for the "yellow sanitarian," if one may coin a term, to expose plates in a crowded room and show that a great many bacteria fall upon them, and then to call on us all to share his horror. I have been informed that at one large New England college the member of the faculty responsible for hygiene and sanitation is accustomed to order the disinfection of any classroom which shows a count beyond a certain limit. As a matter of fact, however, the bacteria in air are in overwhelming proportion, good, harmless saprophytic organisms. It is true that tubercle bacilli and some other pathogenic germs have occasionally been found in dust and dusty air, but rarely and in small numbers. While many disease germs are not immediately killed by drying, we may be sure from our knowledge of the general behavior of parasitic organisms outside the body that the percentage reduction in living virulent germs is rapid. From a bacteriological standpoint it is clear that air bacteria must be insignificant in their effects, compared from a quantitative standpoint, with the infection carried from person to person by many direct means. Dr. Chapin, in his admirable book on "The Sources and Modes of Infection," has shown that clinical and epidemiological evidence points in the same direction—that the common diseases are not easily transmissible through the air.

It is, of course, true that in coughing, sneezing or loud speaking a spray of often richly infected droplets is discharged, and Dr. W. A. Evans of Chicago has drawn a picture of the danger from an incipient sick person who runs for a car and just makes the crowded back platform, puffing and coughing in the faces of his neighbors. This is dangerous enough, but it is not air infection. The mouth spray is a local rain which drops quickly to the ground, not a general pollution of the atmosphere. It could not be detected by any analytical standards, and could not be remedied by ventilation. It is a kind of direct contact rather than a problem of air pollution.

HIGH HUMIDITY HARMFUL.

The really important factors which make for health or disease in the atmosphere are physical rather

*From an Article in the School Board Journal.

than chemical or bacteriological. From this standpoint the effect upon vitality is great, not only of the air we breathe, but of the air which surrounds our bodies. Mr. R. W. Gilbert of the Massachusetts Institute of Technology begins a suggestive article on "The Economics of Factory Ventilation," in the *Engineering Magazine* for December, 1910, as follows: "Webster's definition of the word ventilation is 'to air' or 'to replace foul air by fresh.' In actual practice, however, ventilation should mean more than this. It should mean the conditioning of the air of any enclosed space to the best requirements of the occupants of that space."

The chief factors in air conditioning for the living machine, which in most cases far outweigh all others put together, are the temperature and humidity of the air. It is a curious instance of the way in which we neglect the obvious practical things and attend to the remote and theoretical ones, that for years more attention has been bestowed on the testing of air for carbon dioxide, which was supposed to indicate some mysterious danger, than on the actual concrete effects of overheating. Yet heat, and particularly heat combined with excessive humidity, is the one condition in air that has been proved beyond a doubt to be universally a cause of discomfort, inefficiency and disease. Fluegge and his pupils in Germany, and Haldane in England have shown that when the temperature rises to 80 degrees with moderate humidity or much above 70 degrees with high humidity, depression, headache, dizziness and the other symptoms associated with badly ventilated rooms begin to manifest themselves. At 78 degrees with saturated air, Haldane found that the temperature of the body itself began to rise. The wonderful heat regulating mechanism which enables us to adjust ourselves to our environment had broken down and actual state of fever had set in. Overheating and excess of moisture is the very worst condition existing in the atmosphere and the very commonest. We all know the difference between our own sensations on a cool, brisk October morning and on a close, muggy day in August, and this feeling of discomfort is an accurate measure of the physiological damage which our organism suffers under such conditions.

Excessive humidity in the air works harm in two ways. At a temperature of above 70 degrees the body must rely largely on evaporation of the water of perspiration for maintaining its normal temperature.

If the temperature be below 68 degrees, on the other hand, an excess of moisture may exert deleterious effects of a precisely opposite kind. Under these conditions the body tends to cool too rapidly rather than too slowly, and the secretion of perspiration ceases. The moisture in the air no longer has any heating effect, but on the other hand, its presence raises the specific heat of the atmosphere, increases the amount of heat a given volume of air will take up from the body by conduction or convection, and thus directly exerts a cooling influence on the body. We have thus the somewhat paradoxical condition that excessive atmospheric moisture increases the bad effect of either heat or cold.

DRYNESS AND DUST.

On the other hand, an atmosphere which contains too little moisture is also undesirable. We have very little sound scientific knowledge about the physical effect of dry air and much that is written by extremists on the subject is without solid basis. Many

persons can, however, testify to the discomfort they experience in steam heated rooms and it is probable, as Prof. Hough has stated, that "this is due to the too rapid evaporation of water from the skin and air passages. The skin thereby becomes dry and tends to chap, cutaneous nerves are irritated in an unpleasant manner, with more or less disturbance of affairs in the central nervous system."

Finally, dust particles in the air have a distinct and well established physiological significance, not as possible carriers of disease germs, but from their direct physical effect upon the tissues of the eye and nose and throat. The normal membranes of the body are usually able to defend themselves against invading microbes, but when lacerated and injured by sharp dust particles, tubercle bacilli, which are latent in many lungs, and the germs of minor diseases and inflammations which are present in all normal throats, quickly gain the upper hand. The statistics of tuberculosis in various industries offer the clearest evidence of this, for, in the trades like grinding and granite cutting where the workers are exposed to large quantities of dust, the tuberculosis death rate may be four or five times the normal. Physicians have often testified, though without definite statistical evidence, to the relation between dust storms and diseases of the eye and nasopharynx and to the beneficial effects of oiling the streets and preventing the dust from flying. There can be little doubt that dust in the air of a room may exercise a considerable harmful effect.

It might be thought from what has been said above that the determination of carbon dioxide could be entirely dispensed with, and some hygienists have taken that position. Personally I am not prepared to grant that under actual conditions of occupancy, no change of air is necessary, even if the temperature be kept down. It may be granted that in the laboratory rebreathed air has not been shown to be harmful when the effects of heat and humidity are eliminated. Under practical conditions, however, it is generally true that with stale air, carbon dioxide and heat and humidity and odors all increase progressively, though, of course, not all necessarily in the same ratio. The practical method of dealing with all these conditions is to change the air; and the change has an effect upon comfort which can not be measured by a thermometer.

Where there are no air currents the hot, moist, vitiated air from the body clings round us like an "aerial blanket," as Professor Sedgwick has named it, and each individual is surrounded by a zone of concentrated discomfort. The delightful sensation of walking or riding against a wind is largely due, perhaps, to the dispersion of this foul envelope, and Prof. Hill's experiment with the fan in his closed chamber shows how striking this effect may be. Under working conditions (except where electric fans are used in summer) it is the slow or rapid entrance of fresh air from without that breaks up this blanket of foul air. Change of air is therefore practically necessary.

STANDARDS OF VENTILATION.

It has required a somewhat extended discussion to present the scientific basis for ventilation standards and when we come at last to the consideration of the standards themselves, it is impossible to speak with very great definiteness. Extended studies of actual conditions in relation to their effect upon physical and mental efficiency can alone furnish a sound basis for such standards as we should like to possess. At pres-

ent almost no such studies have been made under conditions of scientific control which warrant their acceptance.

In regard to temperature there is one standard which can be fixed with confidence. It is, I think, quite certain that the temperature of the ordinary thermometer should never, under any circumstances, be permitted to pass 70 degrees F. The lower limit for persons with ordinary light clothing should probably be placed at 66 degrees F., for just below this point, as Sedgwick and Hough have emphasized, there is a likelihood of gradual and unnoticed chilling of a dangerous kind.

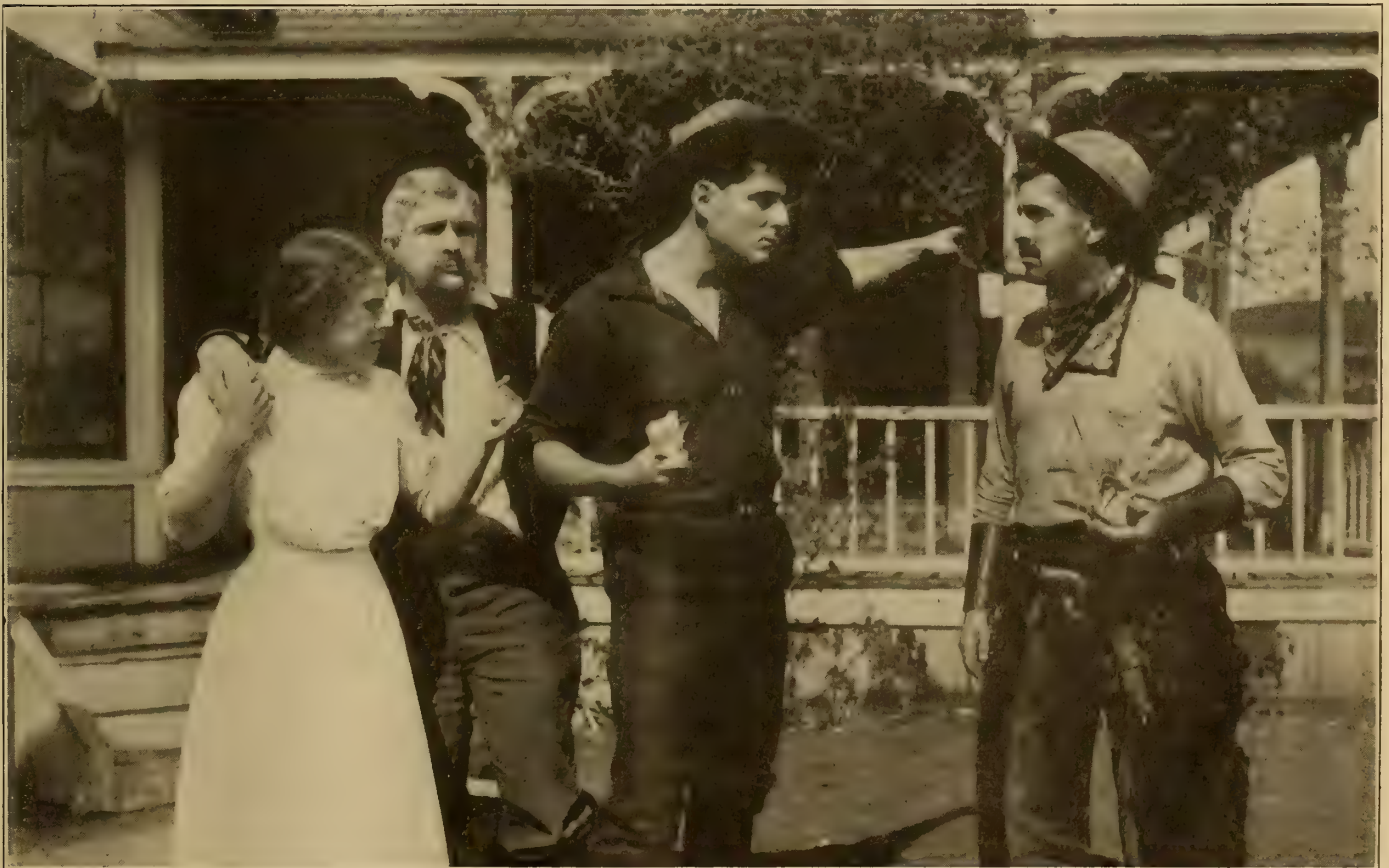
In regard to humidity it is not possible to speak with the same certainty in the light of present knowledge. If the temperature be maintained between 66 degrees and 70 degrees a relative humidity of about 70 per cent may be considered as a maximum beyond which it is undesirable to go. A lower limit may perhaps be tentatively set at 60 per cent, although it is not at all certain that the range might not be safely extended to 50 per cent at the lower and 75 per cent at the upper end of the range. Only a study of actual schoolroom conditions in their relation to health and comfort and efficiency can settle those points.

A standard for permissible dustiness is quite beyond the present range of our knowledge. Dr. Soper in the studies made in connection with the New York subway found 52 mg. of dust per 1,000 cubic feet of air as an average for the street air of New York. In the air of cordage factories I have found over 5,000 mg. in the same volume, and Dr. Graham Rogers found 9,600 mg. in the air of certain rooms where pearl button working was going on. If more than 50 mg. of dust

are found per 1,000 cubic feet of air, the condition is worse than that which obtains in the streets of New York, and there is no reason why an enclosed room should not be kept freer from dust than the air of a city street.

The standard for carbon dioxide should be made a fairly liberal one in view of the fact that it is to be used not as an index of any mysterious poison, but simply as a measure of air change. Taking the normal for city air at .04 per cent, it seems reasonable to allow an increase to .12 per cent or three times the normal. This is the standard suggested in recent English reports for several classes of factories and established for the garment shops of New York by the joint board of sanitary control in the cloak, suit and skirt industry. It means an allowance of 700 cubic feet of air per person per hour, about one-fourth of what is required by ordinary mechanical standards of ventilation, so that it certainly cannot be considered excessive. On the other hand, in the light of all recent evidence I cannot see that we have the right to insist on more than this, provided that the temperature and humidity be adequately controlled.

There is one point which may, perhaps, be emphasized in closing, although it is not a question of standards. That is the importance or "perflation," or the complete flushing out of a room at intervals with vigorous drafts of fresh, cool air. The gradual air change accomplished by ventilation is not nearly as effective from the physiological standpoint as the opening of windows for five minutes. A gale of wind not only brings general coolness, but it breaks up the aerial blanket and gives a new mental tone to mind and body which can be attained in no other way.



A Scene from the American's "The Angel of Paradise Ranch," a Drama of Western Life.

Full Value in Publicity Pictures

By Watterson R. Rothacker

General Manager the Industrial Moving Picture Company, Chicago.

IT IS not hard to claim that you can deliver advertising by means of moving pictures. Moving pictures have such wonderful possibilities that to anyone who appreciates the value of illustration to advertising, arguments are not necessary to arrive at the logical conclusion that the films can be made to act as an effective advertising agent.

The talking points in favor of moving picture advertising are so numerous, axiomatic and natural that they have lured more than a few good operators, title makers and amateur photographers from their well chosen vocations into a field that looks more promising. The field of industrial, educational and advertising moving pictures is promising,—there is no question about that,—but, to the untrained man, the man who lacks advertising sense and experience, this field offers a fine series of difficult croppers. It's promising, all right, but it keeps him promising, too—and the promisee pays the freight.

For instance, something written or spoken, or his own instinct as an advertising expert, prompts the advertising director of some big business enterprise to seek more definite information concerning his desired use of moving pictures. Maybe he has been touched up on this subject by one or more of the reputable film manufacturers who can deliver the goods. Maybe he is a virgin prospect; but in either event it is a twenty to one shot that he will shop about a bit and get some figures before he is ready to put his signature on the dotted line.

Here is where cold, unalterable (and proverbially non-lying) figures are in comparison. The prospect sends out his inquiries and it is noised about that Mr. Advertiser is contemplating the placing of an order for moving pictures. Quotations are requested, sent and received—and such a range of prices! One film manufacturer—that is to say, he knows where he can borrow or rent a camera, he has a pint of "Kodak" experience and a barrel of nerve—sends in a modest bid of so much a foot for the negative and so much a foot for the positive, along with a bundle of magnificent promises. Another film manufacturer—he is not busy at his regular work and owns a camera—sends in his bid. The figures may not be so modest; certainly the promises as worded by him lose nothing of their magnificence. Then other bids run the gamut of price touching the high and low scale with equal facility, but with a strong chorus of promises. Now, what's the answer? Mr. Prospect finds that each and every one of the bidders for his business advance practically the same general arguments about the advertising power of moving pictures. They seem to be agreed, and his careful consideration and investigation urge him likewise to join the harmony circle. This looks, then, as though it was a fair get-a-way with no handicaps.

Mr. Prospect lets his eye stray up and down the figure column and in that column the fellow with the big promises and the little price makes a good showing. Sometimes an ensuing personal discussion between the prospective buyer and the hopeful manufacturer is such as would lead a Montague Glass character to say "s'nough, Maurice"! Too often, however, the deal is closed by mail.

If the buyer has made the best "buy," he has bought

from the reliable concern that deals in more than promises, and, at a price that will enable the goods to be delivered right. But, if price, and price alone, has attracted his eye, he usually finds that he has made about the same kind of a bargain he would get at a fake book auction.

What is the result? After a lot of dickering, delay and frenzied financing on the part of the party who is to take the pictures, the work is finished—sometimes. Usually it is found that some of the scenes demand artificial lighting. Here the buyer bumps into an extra cost. Finally the negative is developed and a print made. Now for the inspection; the reel is run off. Maybe it is good; it is more likely to be bad, and probably it is of indifferent quality. However, the buyer has not the critical eye of an expert film man, and the photography gets his O. K. But how about the footage? "Why did you take so much of this scene?" "Why did you repeat in this scene the same action that took place in that scene?" "Why didn't you accentuate this interesting point and ignore that piece of dead action that used up one hundred feet at so much per?" "Well, I'll pay for it, inasmuch as it is in our contract, but before we present this film to our public I want you to cut out this; shorten that scene, too." "And come back here and take over these other scenes so that we will have a continuity of subject." The cut-outs are made—the new scenes are taken—the faulty ones are retaken. Then in comes the bill. Here's an example: 1,000 feet negative exposed at fifty cents a foot; cost \$500. Dead action or repetition cut out, 500 feet. New scenes taken to replace useless scenes, 500 feet at fifty cents per foot. Result, 1,000 feet of usable film, ordinary photography; cost \$750, fifty per cent more than the original estimate, and the time and bother of patching up, which amounts to more than a little. Then the promisee says to the promisor: "Now that I have these pictures, how will I go about it to make them advertise for me?" He who has made the sale carefully blots the check he has just received in payment (noting that along with the deposit he got from the buyer to enable him to take up his C. O. D. shipment of raw negative in the first place, this check pays in full) shrugs his shoulders, inanely repeats all of the wonderful qualities of motography, and dodges the issue. The man with the pictures finds that it is then up to him. Because of the sheer value of moving picture advertising, he is usually able to cope with the situation and get results. But, when he checks up his entire investment he will find that *a moving picture advertising bargain is not a mere matter of price but what that price includes and pays for.* Another member joins the Experience Club and another obstacle is placed in the way of those who have real moving picture advertising to sell, and who, knowing that the development and direction of the motographic power to advertise costs more than ordinary moving pictures, make their quotations accordingly. And, speaking of quotations, "The best is cheapest at any price."

The new Plymouth Congregational Church of Seattle, Wash., has decided to install a moving picture machine to be used in the opening exercises of the Sunday school.

Pictures to Rescue Indians

Determined to protect what remains of the race of American Indians from rapid extinction by disease, which now threatens them, the Indian office has decided to pursue a vigorous policy in improving hygienic conditions among the wards of the nation.

Commissioner of Indian Affairs Valentine declared today that the application of the modern methods to present conditions of Indian life was vital to the Indians' progress and to the usefulness of the educational, industrial and other activities in which the Government was engaged on their behalf.

Among the means which the Indian Office already has inaugurated in part and which it will push with vigor in its efforts to preserve the Indian from being entirely obliterated by tuberculosis, trachoma and other infectious diseases which are attacking them, are moving picture shows revealing to them proper and sanitary methods of living, house-to-house canvasses by physicians, open-air sleeping at the Indian schools and sanitariums.

The moving picture scheme is to give them by comparative method pictures of the wrong way of living, followed by photographs showing the correct way. Dr. Ferdinand Schoemaker will have charge of this work and will travel from reservation to reservation, giving his illustrated talks.

Reports show that the death rate among the Indians is two and a half times as great as among the

white race, and that the average mortality from tuberculosis is 256 per cent higher for Indians than for whites. Hence the Indian Bureau's determination to better these conditions.

Auto Theaters in France

In France they have the automobile theater, a traveling caravan of showmen and moving pictures, which is making its way through the various departments and, according to report, making money. It consists of three De Dion trucks, with attendants. The principal entertainment is the reproduction of motion pictures, and the enterprising proprietor "makes hay" by showing in one town or city the scenes taken while traveling from the point at which the show was previously given. The show is appropriately called the "chariot of Thespis."

One truck is fitted up as a living and sleeping room by the proprietor and his assistants, the second is used for the housing of the machines, and the third carries the tents. Of the latter there are two, one accommodating 500 and the second 1,000 persons, their use depending on the population of the town at which a stop is made. When a show is to be given the tent and the machines are set up and the motors of one of the trucks is used to furnish power for the motion picture apparatus. It is all simple and profitable; the only wonder is that some American entertainer has not utilized the same facilities.



A scene from Selig's "The Convert of San Clemente." Written and produced by Hobart Bosworth. Father Baltasar, trying to convert the Channel Island savages, is badly wounded and his only companion, Father Jaime, leaves him for dead and escapes. Baltasar's life is saved by an Indian maiden. She comes to love him and cannot understand his priestly vows. He is saved from temptation by a vision and finally rescued from the island.

Problems of the Operating Room

By William T. Braun

SLIDES.

THE stereopticon slide plays quite an important part in a picture program. Usually there is not as much care taken with this part of the program as with the motion picture. The slides can be made to give a certain finish to a show. Generally used to precede the motion picture, they give the audience time to relax or settle themselves for the picture. Between reels they can be used to advantage, and at the end to give a fitting conclusion to the show.

The three kinds of slides generally used consist of the illustrated song slides, announcement, and advertising slides. By giving the proper amount of care and time to the running of the above slides, very fine effects can be obtained.

SONG SLIDES.

Lately there has been quite an amount of discussion for and against the use of song slides. The arguments on both sides are numerous. There is some expense incurred in obtaining the slides, although in the large cities this does not amount to much. Another objection is the time taken. Between three and five minutes is usually necessary for the illustrated song, and during rush hour performances this may amount to quite a bit when a large crowd is waiting to obtain admission. Of course, this would mean the abolition of the song, as well as the slides, otherwise no time would be saved. Again, where the intermissions are short and every minute is needed by the operator, if no slides are used for the song, he can usually find time during the song to rewind a reel of film or trim the carbons, beside threading up the next reel; but if slides are run, and run in the correct way, he will only have enough time to thread up and get ready for the next reel. Possibly some objection is made to the use of the chorus slide. In some neighborhoods where there is a rough element present, it is much better to dispense with it.

But on the other hand if the slides are kept clean and run with some semblance of order, the time and expense are probably worth while as they add some "color" to the performance even if they are meaningless at times. Also in some cases it is necessary to lengthen the performance and the slides help. Time is given the audience to relax and get ready for the next picture. More attention is usually paid to the song if slides are run with it, than if the house is in darkness during the song. Sometimes—and not so very rarely, either—the slides are enjoyed more by the audience than the singer's voice. After all, the illustrated song has become so permanent a part of the program that it is very doubtful if it will ever be dispensed with entirely.

Mention may be made here of a new slide recently got out by Levy. In one corner of the slide is a spot for the singer to stand during the song. This is a good idea, as the audience can see the singer as well as the slides, which is generally impossible with the regular illustrated slides. The only objection is that the spot is always the same height from the bottom of the slide making it impossible to use in many theaters, as the platform for the singer is not the same distance below the screen in every theater. Also the position of the spot varies slightly with each slide. Of course, if this slide

would be more widely used provision could be made to take advantage of the idea.

SPOT-LIGHT.

In many shows a spot-light is used for the singer. The audience will usually pay more attention to the singer and the song if a spot-light or some other illumination is used on the singer than if the house is in a darkened condition.

Some singers object to the use of the spot and others prefer it; but the manager should always use his discretion in putting the spot on singers. Never use one on a poor singer. If you have but one lamp in the operating room to use for motion pictures, slides, etc., it is probably well to dispense with the use of the spot, thus giving the lamp and transformer or rheostat a chance to cool off. The operator also is able to trim the carbons if no spot is run during the song.

Some houses have a booth or small platform on one side of the screen for the singer. This may be illuminated with footlights or border lights in place of the spot.

The round spot is probably the best to use. A spot can be made for the head only or for the whole figure. There are various ways to make spots. A glass slide is sometimes used. Cut out a circle from black paper, making the hole about three-quarters to one inch in diameter, being sure to cut the edges sharp otherwise the spot will be fuzzy. Place the paper between two slides and bind temporarily. Place the slide in the carrier and locate the spot correctly with reference to the singer's position on the stage. Then bind it permanently. This slide will not stand much heat and if a spot is used steadily, one made of tin or sheet metal will serve the purpose better. If a tin slide is used the top of it can be hinged to the top of the condenser mount and when not in use it can be swung up out of the way.

Colored spots are often desirable, and can be obtained either by the use of colored gelatine slides or the disc with different colors of gelatine.

ANNOUNCEMENT SLIDES.

Neat announcement slides give a certain style or character to a show. For the regular announcement slides used every performance, it is better to have a permanent slide such as are manufactured by the various novelty slide manufacturers than a hastily home-made slide.

To announce coming features and other things, where the slide is to be used for one or two nights, several methods can be used to make the slides. One of the simplest slides can be made by writing with waterproof ink on a plain glass slide. This gives black letters on a white field. Use Higgins or some other waterproof black ink and a small fine pen or brush. This is perhaps the quickest made of all slides. A piece of colored gelatine bound between two cover glasses, one of the glasses bearing the announcement, will give a different colored field and will not be so glaring as the white field.

Announcements can be typewritten on thin paper and then bound between two cover glasses. Intensifiers dusted on these announcements bring out the letters more clearly. This paper and intensifier can be pur-

chased from any first class exchange or supply house.

Glass slides are always in danger of being broken. To overcome this objection the "E-Z" slide, made of a transparent fibreless parchment sheet, may be used. This sheet is bound between two heavy mat board frames. In writing on these slides the ink will not run or blur like on a glass slide. The manufacturers furnish printed copy sheets of various sizes of type, making it easy for the inexperienced letterer to make a fairly good slide by tracing over the letters. This slide is as clear as glass and will not break if it drops accidentally from the machine board.

White letters on a black field are used by many film manufacturers for titles and sub-titles. This same striking effect can be obtained in announcement slides by using a new compound made by a Mr. Deull. Plain glass slides are coated with a compound which resembles whiting when dry. After the preparation has dried, the announcement is written or printed on the coated side of the slide with a slate pencil. This removes the compound and lets the light shine through, the other port of the slide being opaque. The compound will stand a large amount of wear before coming off. To obtain colored letters put colored gelatine sheets between two slides and bind them together.

In making any kind of announcement slide a mat should be laid either under or over the glass so that in writing, you do not go beyond the mask of the slide carrier, otherwise the entire announcement will not appear on the screen. This mat can be cut from paper, making the opening the same as in a song slide mat, two and three-quarter inches high by three and one-quarter inches long.

Unless you are a fairly good letterer, it is better to write the announcements as plain handwriting looks better than bad printing. It is a good idea to write the announcement on paper first to get the letters placed correctly. Then draw guide lines on the top and bottom of the letters and place the sheet under the glass slide. In this way the letters can be traced and a better job will result, than if the letters are written immediately on the glass slide, as the average amateur letterer always has a tendency to write uphill.

REPAIRING SLIDES.

When song slides become broken by the excessive heat of the lamp, the break usually occurs in the cover glass and not in the photographic plate. To repair the slide, carefully slit the binding strip around the edge of the slide with a knife and remove the broken cover glass. Take a new cover glass, cleaning it first with alcohol, and rebind it to the other glass with the black gummed stickers. If the photographic plate is broken, place a cover glass behind it and bind the three glasses together. The slot of the ordinary slide carrier is wide enough to hold the slide. Black gummed strips for binding the glasses of a slide together can be obtained from any film exchange or supply house.

SUGGESTIONS FOR ANNOUNCEMENT SLIDES.

Most of the film exchanges have a supply of announcement slides for various uses on hand. Special slides with any announcement desired, can be furnished by any slide specialty house. A good slide to open the show is one stating the time when the first and last show begins. Every exhibitor realizes the difficulty of getting the people to attend the early and late shows, thus relieving the congestion at the rush shows. As the first and last shows are generally run slower, attention may be called to the fact by stating that these shows are longer and the audience is urged to attend them. This

notice may be put on the first slide: "Ladies, remove your hats" is generally the next slide run. Humorous pictures on this slide generally take more effect than a mere bald statement. The use of a header of film with ladies removing their hats disclosing a view of the men behind was formerly used very much, but has fallen from use partly on account of the trouble of attaching it to the first reel every evening.

The intermission slide generally follows each performance. Instead of the usual "those who have not seen the entire show may remain," the statement, "those who have seen an entire show kindly consider those waiting," may be substituted during the rush hour when you are "holding them out." If hold over checks are given notice of the system should be given on the intermission slide.

A "good night" slide generally terminates the evening's performance. An appropriate film for the good night similar to the "ladies remove" mentioned above has gone out of date for the same reason.

One disagreeable feature, that of the patrons waiting until the show begins, then brushing past others seated, preventing them from seeing the title of the film, may be somewhat mitigated by the use of the following slides. If you show three reels run a slide at the beginning of each show stating "Our show is in three parts," and then precede each reel with a slide with the above inscription and also "Part One," "Two," or "Three" as the case may be. In this way the patrons will know which part they have seen and pass out before the reel begins. Attention might be called to the purpose of the slide on it. When but a short title is on the film the title can also be written on the slide.

It is a good idea to run the name of the spot song before the singer begins. In this way the people will be more quiet during the song because they understand what they are listening to. "Please keep quiet during the song" may also be written on the slide. These slides all help a bit toward running the show the way you would like to have it run. The children especially pay attention to them and sometimes they are the worst offenders, especially in talking during the song. Never run an announcement slide for any long period, as the steady patrons of your show get tired of looking at the same signs all of the time and they don't pay much attention to them, whereas a new slide once in a while will draw their attention.

ANNOUNCING FILMS.

One of the best uses of the announcement slide is to advertise coming features. When you book your films so that you know in advance what you are going to show, advertise the film two or three days in advance by the use of the slide. An especially strong feature film can be flashed on the screen a week or more in advance. Advertising a certain film as "Coming" not giving the date will make your patrons eager to see the film. A catchy title of a coming film flashed on the screen will bring patrons out. For instance, the title of a film "\$5,000 reward" flashed on the screen and the next slide bearing the inscription, "All about it tomorrow night" brought some of the curious ones out. By the use of a little study and ingenuity much benefit will be derived. These kind of announcements apply more to the family or home show, where you depend more on the "regulars" for your living than on a transient crowd.

An unusual field is open for making artistic slides if you happen to have someone of artistic ability among your employees. Then again do not overdo the announcing business as a large number of slides take up

too much time and become tiresome, having just the opposite effect on the audience. Mention may be made of the Kalem stickers for announcement slides for advertising coming films.

ADVERTISING SLIDES.

When advertising slides are mentioned an argument is immediately begun for and against the use of them. The revenue derived from them is about the only point in their favor, but everyone is looking for money, therefore the advertising slide. The advertising slide can only be used to advantage in the home theater and, if not too many are run, and they are of the correct nature, no objection will be made to them, and a little extra money can be pocketed by the exhibitor. No more than two or three should be run at each show. If more are shown the audience becomes impatient and the slides lose their intended purpose. One or two may be shown between reels thus making fewer ones at the beginning of the show. Advertisements requesting patrons to attend a certain restaurant or ice cream parlor after the show fits in nicely and are hardly regarded as advertising slides by the audience. Be very careful about advertising cafes of questionable character or wineroms in a home show. It may do you more harm than all the money you get from it.

The same thing may be said of advertising slides as mentioned above in announcement slides. Make them unique and original and change them often otherwise they become a dead power.

RUNNING SLIDES.

The manner in which the slides are run is one of the greatest factors of their usefulness. The stereopticon equipment must be first class to begin with and kept in good adjustment to produce best results.

To get a sharp picture evenly illuminated all over the entire screen, the centers of the condenser and projection lenses should be in the same straight line. An excellent method for centering the lenses is given on page 175 of the October number under "Optics of the Projector," by Arthur S. Newman. When the center of the lenses is very much higher than the center of the screen a keystone picture results, that is a picture with the top wider than the bottom. This can be corrected by tilting the bottom of the screen forward. Another way to correct this is to make a mask or mat of sheet metal with the bottom wider than the top. This keystone mask should be fitted in front of the slide carrier. The slope of the sides will counteract the lines on the screen producing a picture whose sides form a perfect rectangle on the screen. This mask must be carefully made the slope of the sides having the same angle as those of the picture.

Not the least in producing good results is the projection lens. In order to get a picture whose corners are not yellow a half size lens should be used for all lenses over ten inches equivalent focal length. Most city ordinances require that the slide carrier be made of metal instead of wood. Small knobs should be fastened to each side of the carrier, so that it may be pushed or pulled as the case may be, making it unnecessary for the operator to reach over the light to move the carrier. When removing the slide and dropping in a new one be careful that you do not shake the slide carrier causing the slide to jiggle on the screen.

To obtain the best results in running slides you must have a dissolver. Passable results may be produced with various devices to cut off or dim the light while changing the slides, but the double lamp dissolver is the best.

In the double dissolver the equipment of both lamps

must be the same. Each lamp should have a separate rheostat so that the resistance in each line is the same, giving each lamp the same amount of current. The condensers should have the same focal length so that the circle of light will be the same at the projection lens opening, when both lamps are at the same distance from the lens. The lower lantern should be equipped with a double slide carrier, so that it may be used for running the slides alone in case the upper lantern becomes out of order.

It is very necessary when dissolving that the outside lines of the pictures remain in the same straight line. This is impossible with the ordinary song slides as the mats on the slides are not always placed the same. For this reason each carrier should be provided with a mask or mat having an opening slightly smaller than that of the slide mat. These masks should be lined up carefully and secured to the carrier and better results will be obtained.

The speed with which the dissolver lever should be operated depends very much on the slides. In changing views that are very dissimilar a quick movement of the lever is desirable, but where the scene changes but slightly the lever may be operated more slowly. Considering the general run of song slides it is better for the operator to work the dissolving lever faster than he usually does.

In running slides with a single lantern it is not very pleasing to see a slide move sideways across the screen and another take its place. For this reason the light is generally cut off from the lens while the slide is being changed. If the "dowser" or light shutter is attached to the condenser mount it may be dropped in front of the condensers when changing slides. An ordinary round fan attached to the wall below the projection lens will serve to cut off the light while changing slides. Grasp the fan by the handle and flit it quickly across the lens, while moving the slide. The slip-slide carrier is sometimes used. In changing, one slide is pushed past the other one causing a blur on the screen.

Eberhard Schneider has invented a double dissolver with two lenses giving the same effect as the regular dissolver, but requiring but one lamp-house. This is quite a saving as but one resistance device is required and by the arrangement of triangular glass prisms in back of the condenser, the light from the arc is split into two beams, one going through each lens.

The various slides should be kept in a long box with compartments furnished for the purpose. In this way an air space is around each slide giving it an opportunity to cool off. The danger of breakage is also reduced.

In running the slides each one should be placed in the same position on the table so that they may be picked up and dropped in the carrier without looking at each one before dropping it in. This is especially necessary when running with a dissolver, as two scenes somewhat similar following each other a certain bit of landscape may jump from one side of the screen to the other.

All of the slides should be cleaned each evening before the show by rubbing them off with wood alcohol using a clean rag. Care must be taken when changing the slides so that the slide is touched only on the border and not in the middle, as a finger print will surely be left on the slide. This is objectionable, to say the least.

A moving picture machine has been installed at the Home for the Feeble Minded at Chippewa Falls, Wis. Once each week a number of reels will be taken to the home and an entertainment given for the inmates.

Some Dramatic Photoplays by Essanay

AT BOTH the Chicago and California studios of the Essanay Company, the producers have been working overtime with the result that they have to their credit a number of remarkable photoplay productions. There are three or four to be released during the latter part of November, which cannot be praised too highly, and are worthy of comment upon their merits.

Who is not familiar with the well known child's story, "Little Red Riding Hood?" What child is there who has not thrilled at the conversation between the wolf, masqueraded as Grandmother, and of that terrible narrow escape of the little girl who is saved just in time by the two sturdy wood cutters. The Essanay Company's "Little Red Riding Hood" is a remarkable little girl who has been seen before in the Essanay Company's dramatic productions. Miss Eva Prout plays the part and there was never a more lovable Red Riding Hood ever seen. With rare abil-



Eva Prout as "Red Riding Hood."

ity she plays the charming character of story-book fame.

Red Riding Hood goes with a basket of fruit and cakes through the forest to her grandmother's cottage on the other side of the woods. On her way she loiters along the woodland path picking flowers and singing as merrily as the birds in the trees above. Suddenly she is frightened by the appearance of a large wolf, who quickly quiets her fears when he addresses her kindly and asks her where she is going. She tells him and the wily wolf, who knows better than to attack the girl when the wood cutters are near, suggests a game, a race between them to Grandmother's, she to take one path and he the other. The wolf outdistances her, of course, and when she enters with her basket, is surprised at the changed appearance of her Grandmother. The wily fellow, as you will remember, has thrust Grandmother under the bed, and donning her night-cap and gown, has crawled

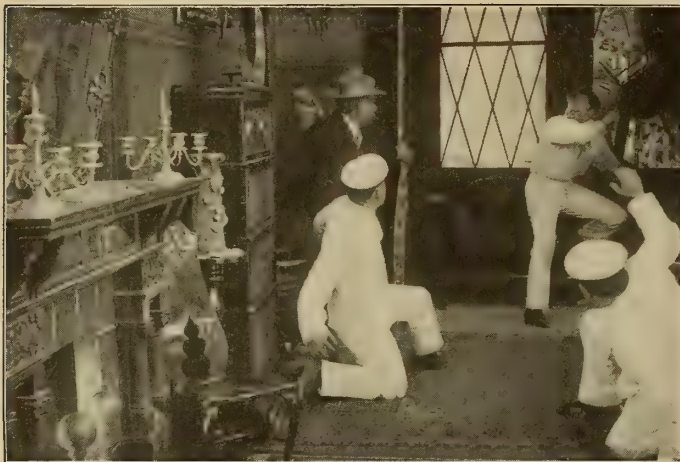


Scene from Essanay's "Little Red Riding Hood."

into the bed in her place to await the coming of Little Red Riding Hood. The remarkable conversation follows, but as the wolf is about to tear the little girl to pieces, the woodmen enter and slay him.

To be released December 5, the Essanay Company's "The Madman" is a melodramatic sensation, which fairly bristles with thrills and excitement and contains certain spectacular scenes which are really novel.

A young man becomes insane in the belief that he is a great actor and that his father is his worst enemy. The asylum authorities humor him in his whim and provide him with wigs and theatrical make-up of all kinds. But shown a photograph of his gray-haired old father, he immediately destroys it and becomes so violent that it is necessary to force him into a strait jacket. One day he makes an attempt to escape and succeeds after overpowering a guard and changing to the guard's clothes. He then goes to the home of his father, and after an unsuccessful attempt to kill his parent, thrusts him into a closet, after which he dons a make-up, so closely similar to that of his father that even the old man's valet is unable to penetrate the disguise. The asylum authorities, however, have learned of his escape and trail him to his father's home, where they find the mad man. He again proves



Scene from "The Madman."

too quick for them, and knocking out a window pane with a chair again escapes them. An exciting chase through field and woods follows. The insane man runs into a military balloon camp, where an ascension is ready to be made, and catches a rope on the balloon just as it is cut loose from the ground. There follows the most exciting and spectacular scene of the film—the fight between the balloonist and the madman in mid-air. The balloonist, after a terrific struggle, finally succeeds in knocking the man from the balloon basket and watches horrified as the body drops through space to the ground.

An interesting dramatic story, showing exterior scenes made at the mills of the Illinois Steel Company is to be released under the title of "The Long Strike," a labor picture. The story has in it an excellent love theme, which is played admirably. There is much that is novel in the production and it will be happily welcomed.

The child that plays the little boy in "Papa's Letter," a production by the western producers, is one



Scene from "Papa's Letter."

of the most remarkable child actors ever seen. With more composure and natural ease, and with less "camera consciousness" than is possessed by some big folks, this little chap is a heart winner and a really and truly great actor.

"Papa's Letter" is a tragic story—pathetic; but so sweetly and soothingly pathetic that the tear and the sob of those who view it will not be suppressed. Johnny's father is a locomotive engineer. One day Jim bids his wife and boy goodby, gets on his engine, and an hour later there is news of a wreck in which Jim is killed. The little boy in the meantime has written a letter to his father, addressed to "Pappy, Railroad" and which he has gone to mail just as the body of his father is carried into the house. A year later the little fellow finding his mother writing a letter, asks to write a letter to his father. The loving mother, not thinking of the terrible import of her action, sticks a postage stamp on the little fellow's brow and tells him he is the letter to Papa. The boy goes out to the street and waits patiently at the mail box for the mail man. With tears in his eyes the kind-hearted mail man listens to the little boy's story and tells him that later he can be sent. The little fellow then wanders on towards home, crying bitterly at his failure, when crossing a street, a large touring car sweeps by and throws the little fellow lifeless on the ground. Papa's letter went to heaven.



Scene from "The Long Strike."

Current Educational Releases

A FAIRYLAND OF FROST AND SNOW.—Gaumont. A curious and exceptional film aptly described by the title. It introduces the fine winter scenes. Roads, fields and forests are fairly buried in ermine, every twig and bough being outlined in purest white. (163 feet.)

THE PRINCIPALITY OF MONACO.—Gaumont. Scenes in and about the famous gaming place, Monte Carlo. The film is especially beautiful in the portions showing the luxuriant tropical foliage consisting of palms, eucalyptus, lemon-trees and geraniums. (400 feet.)

BELGIAN CAVALRY AT EXERCISE.—Gaumont. Daring horsemen in a wonderful display of dangerous riding. Also showing scores of perfectly trained horses in an exhibition of their intelligence. (200 feet.)

A TRIP ON A DIRIGIBLE BALLOON.—Gaumont. A film remarkable for its fine quality and unique interest, depicting a sensational trip on the French dirigible, the "Adjutant Vincenot." Several views of the ship are given, but the principal section of the film comprises views of Compiègne and the Chateau de Pierrefonds, taken from the vessel itself. (331 feet.)

MAURESA, A SPANISH TOWN.—Gaumont. Views of Mauresa, a little village near Barcelona, and its environs. The film affords an excellent idea of the peculiar characteristics of the district, while there is a wild picturesqueness about the neighborhood which adds considerably to the interest. (200 feet.)

THE OUTSKIRTS OF PARIS.—Gaumont. A delightful series of views taken on the river Marne between Creteil and Saint Maur on the outskirts of Paris. This picturesque stream is strongly interesting, and the exquisite views, rendered as they are in natural colors, make this a charming scenic film. (164 feet.)

OPENING FLOWERS.—Gaumont. Another of the flower series which has grown so popular because of the artistic grouping, delicacy of coloring and remarkable photography. (216 feet.)

THE OSTRICH PLUME INDUSTRY, FRANCE.—Gaumont. Particularly clear views taken on an ostrich farm in Nice. It shows the birds at play, how they are fed, how the feathers are secured, the eggs are gathered, the incubators, and the marvelous strength of the birds. (428 feet.)

MADEIRA, PORTUGAL.—Eclipse. A picture of great natural interest and scenic novelty, illustrating the principal beauty spots of this favorite health and tourist resort, showing arrival in the bay, wonderful surf, unloading and transferring baggage on the beach, market and street scenes, showing bullock-drawn vehicles on the cobble stones and the customs house; quaint scenes in the native quarter; fruit packing and traction. Panorama of the Cintra from the heights. The Rabacal waterfall, one of the principal attractions of Madeira. The largest pine-house in the world is pictured, and the chair industry is fully demonstrated. (385 feet.)

THE TOBACCO INDUSTRY.—Lubin. An interesting film, showing tobacco processes from the planting of the seed to the finished cigar. (523 feet.)

THE GREATEST OF ENGINEERING FEATS.—Kalen. When New York City's new water system is completed, the clear water of the Catskill Mountain streams will flow through the city mains, adding 700,000,000 gallons daily to the present supply. This new system, costing millions of dollars, requires the construction of reservoirs and dams, and an aqueduct 92 miles long. In watching this moving picture, one might think he was standing along the course of the Panama Canal, so gigantic is the undertaking of removing whole townships for the reservoirs and tunnelling through the mountains, preparing a pathway for the aqueduct. The photographers have not overlooked any feature which will interest the public.

A TRIP DOWN THE MAGDAPIS RIVER.—Pathe. Our party leaves the heights near the source of the river in long dugout canoes. For the first few miles the trip is uneventful except for the magnificent scenery and the wild mountains rearing their magnificent heads into the azure high above. Soon, however, the faint sound of the roaring waters of the first rapids reaches our ears, and with a tremor of fearful expectation we feel ourselves rushing forward faster and faster with the current of the stream. Now we see the white water ahead, and in a moment we find ourselves dashing through the seething mass of foam that splashes over the cruel rocks, which seem to reach from their resting places to catch us in their terrible jaws. In some places the going is very rough and it is necessary for our guides to get out into the water and direct the boat by hand. This is a film full of thrills. (280 feet.)

LOGGING AND MILLING IN SWEDEN.—Pathe. Showing how the timber is brought from the woods to the mill and cut up. (320 feet.)

FUNERAL IN ANNAM.—Pathe. A fascinating picture of the peculiar ceremonies incident to an Indo-Chinese funeral. (200 feet.)

THE STORY OF THE TYPEWRITER.—Pathe. This industrial film is an innovation, in that it opens and closes with a story. The opening scenes show the shop in which Mr. Sholes, the inventor of the typewriter, is at work upon his model. They show also how he became discouraged, and how some of his friends deserted him while others came to his aid, and how a promoter kindly introduced him to a great capitalist, who undertakes the manufacture of his machine. Then we go through the factory of a large typewriting concern forty years later, and watch the various complicated machines, each doing its part of the great work of turning out almost innumerable typewriters. We see the parts cast, ground, drilled and finally assembled. The picture closes with the vision of the inventor and capitalist now realized—the typewriter in the public schools. The film is not only highly instructive, but it is interesting and entertaining. (960 feet.)

REVIEW OF THE PARIS GARRISON.—Pathe. A military scene of a stirring character. (135 feet.)

MAKING ARTIFICIAL FLOWERS.—C. G. P. C. A film which is as pretty as the product of the subject's labor. (321 feet.)

THE BIRTH OF A FLOWER.—C. G. P. C. This remarkable picture opens with a scene in a greenhouse where a florist is potting a small chrysanthemum. How it is done is shown very plainly, and any one who loves flowers will greatly benefit by the few scenes which act as an introduction to the actual theme of the picture. The scenes following show the plant stretching its stalks and leaves to the sunshine and the swelling of the buds of the flowers, the opening of the petals at the center of the bud and the elongation of the petals of the flower after it has opened. Showing in two minutes on the screen ten days in nature; produces a picture never to be forgotten. (610 feet.)

ICEBERGS OFF THE COAST OF LABRADOR.—Edison. A picture which shows the peculiar and fantastic forms taken by these giant icebergs. In the background appears the rugged coast of Labrador. These icebergs vary in height from fifty to two hundred feet and in each case the part below the water is about four times as great as the visible portion. The largest one shown in the concluding scene is estimated to weigh over half a million tons. This film is unique and interesting. (340 feet.)

A DAY AT WEST POINT.—Edison. Here we see the making of an army officer, showing that from dawn to darkness there is scarcely a moment's pause in the arduous work, or a minute's relaxation from discipline. Drills in all branches of the service are shown, the light artillery, with its galloping horses and rumbling cannon, being the most spectacular. The most impressive scene shows the corps on parade, being reviewed by Admiral Togo, whose personality adds largely to the interest. (1000 feet.)

SEEING INDIANAPOLIS.—Selig. Another good sight-seeing film. (500 feet.)

THE CAVES OF LA JOLLA.—American. As good as an actual trip to the caves. (150 feet.)

LAKE GARDA.—Eclair. A picturesque lake in Italy well shown. (185 feet.)

FIELD DAY SPORT AT FT. RILEY.—Champion. At no time has a better representation of Uncle Sam's military prowess been shown than in this picture of the Kansas troops. (950 feet.)

THE REARING OF PHEASANTS.—Itala. An attractive film which shows how pheasants are cared for, from the egg to the marketable bird. Some pretty scenes are shown.

FIRST MAIL BY AEROPLANE.—Powers. A picture showing the first letter and the first mail pouch ever carried in an aeroplane as a regular government carrier. A U. S. postoffice was officially opened at each end of the aviation course at Garden City, Long Island. The mail was collected, cancelled, and given to Capt. Beck, the aviator, who started on his way with the pouch of mail. The flights are clearly shown.

THE Y. M. C. A.—Edison. Depicting a typical day at the summer training school of the Y. M. C. A. at Lake George, N. Y. (400 feet.)

A FEW MOMENTS WITH STEEPLE-JACK LINDHOLM.—Imp. One of the pictures shows the climber swaying in the air thirty-six stories above the pavement. Other views show him swaying on other staffs at equally dangerous altitudes. (200 feet.)

MOBILIZATION OF THE AMERICAN FLEET.—Powers. Some very interesting views of the American fleet that was recently reviewed by President Taft. The film shows views of the new Utah taken in the Brooklyn navy yard. Near views of many of the other ships are also shown.

LIFE AT THE BOTTOM OF THE SEA.—Eclair. Revealing a world of mystery, hitherto unknown to most of us. The film shows us the intimate life of the lobster and crab, some curious fishes, the temporary tenants of empty shells, the sea spider, the Midas turtle, water caterpillars and the wonderful Japanese fish.

Pictures in Playgrounds

Winnipeg, the progressive Canadian city, has been trying the experiment of giving moving picture entertainments in the municipal play grounds. The city has thirteen play grounds and the innovation has proved so popular that a much more extensive programme is being planned for next year.

The pictures used were mainly educational. The programmes were put on every night the past summer until all the play grounds were visited. No admission fee was charged. The performance was advertised in advance and the children were urged to bring parents. The audiences, in consequence, were invariably large and enthusiastic. In the beginning a few pictures were devoted to illustrations from the various play grounds. Subsequent pictures related to the dangers of insanitary dairies, the problem of tuberculosis and the fly pest. Interspersed were occasional humorous films. A few specimen legends thrown on the screen were as follows:

"This playground is conducted by the City Playground Commission. They conduct thirteen play grounds during July and August.

"These play grounds are free. They aim to make strong bodies, keen minds and good citizens.

"Trained directors on each ground teach games, athletics, gymnastics, folk dances and fair play in everything.

"The school buildings and grounds belong to you. Protect your property against injury.

"Fresh air and sunlight are the best safeguards against disease. Keep your windows open day and night."

Winnipeg claims to be the first city to use motion pictures in the play grounds as a medium for educating the public. Other cities have given occasional entertainments of the kind, but Winnipeg is the only municipality known to have carried out a systematized programme. As a factor for spreading the propaganda of sanitation the picture show at the play ground seems to be worthy of general adoption and it is not probable that Winnipeg will long enjoy a monopoly of that particular variety of educational campaign.

Assassination of Francis Boggs

REAL tragedy, as grim as any that ever brought tears to the eyes of the picture theater devotee, has visited the ranks of the motion picture men since *MOTOGRAPHY* last issued. A producer of the silent drama in its highest conception has been cut down in the midst of his usefulness by the act of a madman.

Francis Boggs, western manager for the Selig Polyscope Company, was shot and almost instantly killed, and William N. Selig, film manufacturer of Chicago, was shot through the right arm and seriously wounded October 27 by Frank Minnimatsu, a demented Japanese gardener employed at the Selig Edendale plant.

This tragedy of reality in the midst of the locale of so many fictitious tragedies came to a climax suddenly and unexpectedly. But it had been carefully and cunningly thought out in the mind of Minnimatsu, with all the detail and exactitude of a writer composing a scenario for a picture film. Circumstances, in fact, indicate that the Japanese not only deliberately determined to kill Boggs, but that other members of the Selig Company were marked for his bullets.

Mrs. Bessie Eyton, wife of Charlie Eyton, who has handled many of the feminine roles in motion drama for the Selig company, had a narrow escape from death after the shooting of Boggs and Selig.

The double tragedy took place about 10 o'clock in the forenoon, in the general offices of the Selig company, adjoining the mammoth glass studio on Alessandro street in Edendale. Mr. Boggs and Mr. Selig, who arrived Thursday, October 26, from Chicago, were in consultation with M. L. D. Scott, contractor. They occupied chairs in Mr. Boggs' private office, which is separated from the main offices of the Selig company by a thin partition.



Francis Boggs.

Shortly before the shooting took place, "Big Otto" Bretkreutz, professional animal tamer for Selig, who accompanied Mr. Selig to the coast to assist in the staging of several jungle pictures with wild animals, discovered the Japanese peering through a keyhole into Mr. Boggs' private office.

Minnimatsu left immediately, retiring to the dressing room occupied by Hobart Bosworth, leading man for the Selig Company, which also adjoined Mr. Boggs' office.

Several minutes later members of the company heard four shots fired in Mr. Boggs' office and rushing in, found Mr. Selig and Mr. Scott struggling with the fighting Japanese.

Mr. Boggs lay on the floor in front of his desk. E. H. Philbrook, secretary and treasurer of the company, who was in the outer office, was the first man to reach the door leading to Mr. Boggs' private room. W. T. Santschi, a member of the company, was at his heels. They burst in the door as the struggling Japanese and Mr.

Selig, whose right arm had been shot, reached the entrance.

Partially eluding the men intent on his capture, the Japanese succeeded in reaching the door leading from the offices to the glass studio, where members of the company were lounging about, having been informed that no pictures would be taken that day.

Mrs. Eyton and several companions were standing in the doorway when the Japanese half turned and fired another shot. Witnesses say it was intended for Mrs. Eyton. The bullet plowed through a wooden partition and traversed the length of the studio, breaking the glass at both ends of the building.

Instantly the entire studio was in an uproar, the men surrounding the struggling Japanese who attempted to ward off the captors by brandishing a huge knife and



Frank Minnimatsu, the Japanese employee who shot Francis Boggs to death and painfully wounded William N. Selig, is undoubtedly demented. He was known as the "gentleman janitor" of the Selig western plant on account of his habitual politeness. Besides janitoring he acted as gardener in the beautiful grounds surrounding the studio. He is said to have been acting queerly for some time prior to the tragedy; and his explanations of the causes for his action have no coherence or intelligence. He admits that Boggs had always been good to him, and his only possible source for enmity, so far as is known, lay in his being discharged at one time by Boggs for disorderly conduct while apparently intoxicated. He was reinstated, however, when he apologized. He is said to have carried a long knife habitually; but the pistol he used on Boggs and Selig he stole from the property room at the plant. He evidently had no deliberate intention of shooting Mr. Selig, and only did so when Selig seized him after he had shot Boggs. The Japanese is 29 years old and has been in America about three and one-half years. Under the laws of the state of California the maximum penalty for his crime would be life imprisonment.

threatening to kill anyone who came near. He was finally overpowered by Mr. Philbrook, Mr. Santschi and Mr. Bosworth, and taken out on the studio lawn, where he was held until the arrival of Mounted Officer R. A. Hagenbaugh.

Hurried treatment was given Mr. Selig, and it was thought that Mr. Boggs might be saved. He was placed in an automobile, the murderer occupying the front seat, handcuffed to the officer, and hurried to the city. At the Receiving Hospital it was found that Mr. Boggs was dead.

Minnimatsu was booked at the city jail on a charge of murder and arraigned in police court following the inquest over Mr. Boggs' body. At the hospital it was found that Mr. Boggs had been shot twice through the body, one shot penetrating the heart.

Mr. Selig was taken to the Sisters' Hospital. It was found that the bullet entered the fleshy part of his upper right arm, emerging behind the shoulder. His injuries, however painful, were not especially serious, and he is on the road to rapid recovery.

Mrs. Selig, who accompanied her husband from Chicago, was notified by Mr. Bosworth at the Alexandria hotel and immediately left for the hospital. She was not at once informed of Mr. Boggs' murder, or apprised of the true facts of her husband's injuries, as it was feared she would experience a nervous breakdown.

Mr. Boggs is survived by a widow and one child, the latter a youth who had attended high school in Los Angeles. Mrs. Boggs, who has been East for five weeks, left Chicago at once for Los Angeles. She telegraphed asking that funeral arrangements be delayed until her arrival.

Mr. Boggs was formerly a resident of Danville, Ill. His connection with Diamond-S films dates from September, 1907, following a markedly successful career as an actor and stage manager. From the outset he achieved signal triumphs in motion picture production at the old Chicago studio, and he followed this with an eventful trip through the West, prolific of splendid scenic and western subjects. So fruitful was this excursion, indeed, that in January, 1909, he took a selected company through the South and Southwest, sending home a remarkable series of picture films.

Sufficient comment on his ability is contained in the fact that thenceforth Mr. Boggs was made virtually a free lance, as far as orders went. He and his company of actors continued on their way until they reached California. He it was who, enchanted by the magnificent natural scenery and clear air of the Golden state, first advised Mr. Selig to establish a permanent studio among those ideal surroundings. He was first to produce a motion picture in that territory.

The rapid growth of the Selig western studio, from a small yard in downtown Los Angeles to the present magnificent plant at Edendale, bears out the universal testimony to the remarkable talent and managerial ability of Francis Boggs.

He was an indefatigable worker, sacrificing all his leisure as well as giving the natural working hours of his life to his one ambition—to make motion pictures as vital as the staged drama. His ability to write scenarios was as remarkable as his talent for producing them. Having free rein, he was as daring as the most enthusiastic principal could have been. Yet extraordinary as some of his undertakings might have seemed to a layman, they were all positive in their results and each marked a stride forward in picture production.

Painful as must have been Mr. Selig's wound, the

loss of Francis Boggs is an infinitely greater blow. The injured arm will heal and the pain be forgotten; but it is hard to replace a man of Boggs' type, even in the purely utilitarian sense. And to his family, his friends, his fellow workers, he cannot be replaced. The vacancy there must always exist as a conscious loss of something infinitely valuable.

Picture House to Seat 3600

By the expenditure of something over \$75,000 in remodeling and improvement work Max Daniels, proprietor of what was formerly the Bungalow Theater on State street, Salt Lake City, intends to make of the establishment one of the largest moving picture houses in the world. The completed structure will be known as the Daniels Theater, and is expected to open for business about January 1 to the popular five-cent admittance charge.

The theater will cover a space of 52 feet by 235 feet, facing on State street and Floral avenue. The entire building will be used for the theater, and there will be no stores flanking the entrances. According to the plans and specifications, which are now in the hands of the architect, the seating capacity will be 3,600. The plans call for a strictly fire-proof structure, with concrete floors, ceilings and walls. Under a contract with the Pacific Coast Underwriters' Fire Extinguishing Company the new theater will be equipped with automatic fire extinguishers of the latest practical type. It is declared that a fire would be impossible under the arrangement.

Particular care will be given to the matter of ventilation. By means of a special cooling plant and fresh air system the air in the theater will be of healthy circulation, changing every minute or so. The building will be provided with light and heat by the installation of its own electric plant. There will be ladies' waiting-rooms, special apartments for babies and baby vehicles, smoking-rooms and cloakrooms. A maid will be in attendance upon the lady patrons. A porter will be stationed in front of the entrance to care for automobiles. A feature of the establishment will be the numerous exits. The chairs will be leather-seated. The highest type of moving pictures will be shown, and an orchestra of fifteen pieces is promised.

Picture Swell Church Attendance

Moving pictures and an orchestra have solved for the Rev. Benjamin H. Reutepohler, pastor of the Salem Congregational Church of Los Angeles the problem of getting an attendance at his church.

When asked concerning the success of this new method, which he has been using for several months, Dr. Reutepohler declared that where he formerly spoke only to sixty or seventy-five people, he had an audience now of from 600 to 700 people.

"The pictures," said Dr. Reutepohler, "are of an educational nature and prove to be very satisfactory to the congregation. Last week we had scenes from the work of construction of the Panama Canal, and this seemed to be an unusual drawing card. I feel well repaid for our efforts in this way."

Pictures exhibited at the church recently showed the care and training of the animals at the Zoo in New York.

In addition to the pictures a feature of the evening is music by an orchestra of twelve pieces, and a short sermon by the pastor.

Abuses of the One Price System

By Thomas Clegg

THE biggest commercial problem of the film maker is the almost universal price per foot for films of every class except those carrying heavy royalties—such as prize fights. No matter to what expense—steamship and railway charges, customs dues and portage—the manufacturer has been put in the acquisition, or what difficulties and dangers were encountered by the operator, the renter pays no more for the subject than he does for a production which, by comparison of actual cost, is absurd.

Exhibitors who cater to low-class audiences tell us, with more or less truth, that the cry of the people is for sensational, "slap-stick" drama or comedy; the more ridiculous, unreal and unlikely the subject, the better the patrons are pleased. To them—in bulk—the real, the actual, the sublime, or the majestic does not appeal with any degree of force. Sordid surroundings, dreary lives and stunted intellectual growth leave little for the imagination to feed upon, and the amusement provided for their delectation must of sad necessity be of an order or class to commend itself to their starved and immature understanding.

The music hall manager in such neighborhoods is awake to this fact, and at reasonably small expense secures "talent" to satisfy the craving of his audiences for mirth-provoking and nerve-thrilling turns which would be hooted off the stage of a London West End hall. If he provided really high-class talent he would have to pay commensurately and, even then, his patrons would return with renewed zest to the style of entertainment to which they are accustomed. Simply, it would not pay him to provide a program of items which his audiences could not digest.

The West End manager has a different class to deal with: intellectual, discriminating, refined, fastidious. For them he is strenuous in his search for novelty which appeals to the reason, which charms by its grace, which does not too patently edify, which presents wonders and marvels—human, animal and mechanical—amidst suitable environment, and comedy of a high order which causes a smile or a titter in expensive stalls that is of infinitely greater value to him than is the roar of laughter from the gallery at a coarse episode or a suggestive remark, should such be allowed.

For this entertainment the management pays handsomely, enormously by comparison with the sums disbursed by his East End brother in the craft.

With picture theaters the same principle ought to apply with even more direct force, but the price-per-foot supply kills speculation in productive subjects requiring extraordinary outlay on the part of the manufacturer; and the writer's contention is that, while the present price is ample (alas!) for too many of the subjects foisted upon the public, the manager who is willing cheerfully to pay an enhanced price for the hire of films worth the money is left unsatisfied by the renter.

Once let it be realized that the hard and fast, established price rule is broken, and the manufacturers will rise to the occasion. If the renter will pay for superior productions, the exhibitor will fall into line with a sliding scale of hiring charges, even as the West End manager pays for talent he would not get otherwise than by the payment of high salaries and fees. The present market

is glutted with so-called comic films, but their nature and quality are such that the legend outside picture palaces which reads "program changed twice weekly" is not only necessary, but the call for its fulfilment is peremptory.

Writing with the inside knowledge gained by one who has for some years been a member of what may be termed the committee of selection established by a world-renowned manufacturer, judiciously to weigh, calculate and consider the suitability, for audiences of every class and country, of the principal subjects of European and American manufacture, it is perhaps not unreasonable to hope that the opinions here expressed may carry weight. By-the-way, an American trade paper recently exploited this committee of selection idea as novel and original, whereas the custom has long been in vogue in England as above stated.

Subjects of worth and merit, arranged with care, set with accurate knowledge and enacted by finished artists, would necessarily prove expensive as regards first cost, but length of run would more than compensate extraordinary outlay in acquisition by the renter and exhibitor. Just as a play which catches the public taste runs for countless nights, even so would such film subjects enjoy lengthy and constant patronage. An instance of this contention is furnished by the "Short-Sighted Cyclist," which was as hilariously received by an Alhambra audience on its withdrawal at the end of about twenty weeks' continuous nightly display, as it was on the day of its first public presentation. This film is still a favorite, after a life of over four years.

There are various questions which are worth the serious consideration of manufacturers, renters, and exhibitors, and one of these emanates from the renter himself, from the purchasing representatives of foreign and Colonial theaters, and from the exhibitors of motion pictures to cultured audiences:

"Do you know of any *good* comic subjects?"

This cry, or question, is worth the consideration of the manufacturers. The productions wanted are *not* those of the slap-stick order, the wearying and wearisome chase, the practical joker with his idiotic rough-and-tumble disregard of every artistic conventionality, the escapades of a drunkard, or the frailties of infelicitous French couples. The public is weary of them, and the buyers and shippers are aware of the fact.

A suggestion for a good, serviceable comic is as difficult of acquisition by the film producer as is the plot of a successful comedy by an enterprising theatrical manager; but if the renter, or exhibitor, or both, were willing to pay for film by merit, instead of by the foot length, the publisher could afford to commission competent men to enact and produce "comics" which would not be travesties of humor, but genuinely farcical.

From the point of view of good subjects for motographic projection, it is perhaps unfortunate that a picture, once seen, can never be forgotten; otherwise the resuscitation of some of the film publications of ten years ago would prove profitable. The art was then new, and the treatment was original; but progress has been too rapid, and the invention of plots too slightly remunerated, for an output of novel ideas to keep pace with the demand.

Shortly, the aspect sought thus far to be presented,

is that the whole matter is in the hands of the dealers. Proof has been advanced that the public of all classes wants pictures, that it wants them good, but must, perforce, be content with what the renter sees fit to supply to the exhibitor. The question resolves itself into one of rapacity, and it is to be feared and deplored that the dealers themselves are to blame for any and all shortcomings in the matter of general subject-quality. The lamentable cutting of prices, the introduction of the discount system, the bribery of exhibitors, managers, operators even, by certain firms which allow no open discount but gain their end by this means—these, and other objectionable practices which show a want of ordinary commercial rectitude are to be deplored, tending, as they do, to act as drags upon the wheels of true progression.*

The opinion expressed, ten years ago, by one manufacturer sore from the then recent disappointment, has not lost weight in the intervening decade. "It is a singular fact," he observed, "that there is an indefinable something in the kinematograph handle which tends to the destruction of the moral fibre and commercial honesty of the man who is responsible for its revolution.

"When once he has, so to speak, put his hand to the wheel, he turns loose upon the world, not only a picture,

*Editor's Note:—Our correspondent is speaking, of course, of conditions in England. Fortunately the industry in the United States has overcome most of these obstacles and abuses; and while no doubt they still exist in small measure, they are not prominent enough to warrant serious regard.

but also some of the basest qualities of which human nature is capable—ingratitude, jealousy, greed, rapacity, over-reaching, perfidy.

"Call to mind any member of the trade you have known for five years," he continued, "and prove to me, if you can, that the business has not had a deteriorating effect upon his character."

These remarks were intended to be general, not individual, but the grain of acknowledged truth in them has since swollen, burst, germinated, and borne fruit; and until the rapacity just mentioned can be modified, no association, defensive or protective, can save the situation or dignify the calling.

If the dealers, instead of cutting down prices, would cut out cheap and undesirable subjects which their audiences tolerate only, and pay the manufacturers for those of a good and original nature, the producer would be encouraged to concentrate his energies upon the publication of the class of pictures which appeal to all that is best in an English-speaking audience.

Operators Organize

After a quiet campaign a motion picture operators' union was organized in Toledo. Members say that over half of the motion picture operators of the city are in the new union. Carl Kock was elected president; Belmont Homes, vice-president; A. M. Vignall, recording secretary; Edward Boze, sergeant-at-arms.



A scene from Selig's, "A Spanish Wooing." Produced by Frank Montgomery. Despite a family feud, Don Rafael de Ostege determines to marry Josefa de Landa y Escandon. He asks Don Patricio for her hand, but is ordered out, and Josefa engaged to Don Jose. After a ball in their honor she escapes surveillance and flees to Don Rafael. They are pursued, but reach the church in time to consummate the marriage ceremony.

On the Outside Looking In

By the Goat Man

THIS department is established as a regular feature of MOTOGRAHY to supply information to those readers who are buying the magazine from the newstands. It is our hope that the trade itself will find the department of interest. There will be frequent reference to "outsiders" and "insiders," by which it may be known that there is a charmed circle who are on the inside and a great herd of the simple minded who are on the outside. In the latter class we find the public—the amusement-loving folks who support the whole scheme; the exhibitor of the film and the trade press. The development of the motion picture has required great activity among the insiders. In a half-hearted way they have had kindly feelings for the outsiders, but not to the point of giving up coin. A film is a film—something for the public to go see; the exhibitor to put on the screen; the trade press to eulogize, for it dares not condemn. That is the short story.

However, there are subjects that will be treated in subsequent issues. We are fortunate this month, in being able to present Mr. Frederic J. Haskins' syndicated comments which recently appeared in the Indianapolis News and other papers. Mr. Haskins has held closely to the two subjects of distribution and future of films and his opinions, while open to small criticism, are generally near the truth. He shows that he has given much time in research and is remarkably well informed.

DISTRIBUTION OF FILMS.

The most complex and intricate business problem of the motion picture trade is the distribution of the films. There are probably seventy film manufacturers in the American market, forty domestic and thirty foreign. These seventy concerns must contribute their product to exhibitors ranging in number from ten thousand or twelve thousand in the winter to fifteen or sixteen thousand in the summer. Since each exhibitor will require an average of at least three reels daily, and since at least 90 per cent of the exhibitors demand a complete change of program every day, it is manifest that the natural problems arising from the very nature and character of the business are far from simple.

But in the United States these natural complexities are increased and multiplied by the division of the entire motion picture business into two camps, known as the "licensed" and the "independent." As far as the manufacturers and the middlemen are concerned, these camps are hostile and the exhibitors are forced to divide largely against their will, by the powers "higher up."

The whole question at issue arises from the litigated control of the patents on the essential parts of moving picture machines, both cameras and projectors. The older manufacturing companies, after a long season of sharp competition, combined to organize the Motion Picture Patents company, to which were assigned the principal and essential patents. This company licenses manufacturers to operate with the use of its patented machines. These licensed manufacturers lease the films they make to the General Film company for a stipulated rental, varying according to the character of the film. This company, in turn, leases the films to the exhibitors through exchanges operated in cities all over the country.

Licensed films are leased only to exhibitors who have obtained from the parent patents company a license, for which a fee of \$2 a week is charged. Since there are six thousand licensed exhibitors, this fee alone brings to the patents company an annual income of approximately \$600,000. Licensed films are never sold, but are leased by the manufacturers to the film company, which, in turn, leases them to the exhibitors.

The "independent" manufacturers are those who deny that the patents owned and controlled by the Motion Picture Patents Company cover the essential features of moving picture machines. They operate under other patents, which, they assert in the courts, do not infringe upon those of the licensed manufacturers. Most of the independent companies also work in co-operation with each other, but on a different plan. The films they produce are sold outright to the Motion Picture Distributing and Sales Company. This concern, through independent film exchanges operates in cities all over the country, leases the films to independent exhibitors, who are not required to pay a fee for the privilege.

Licensed films, therefore, are never sold, but always leased. Such films are permitted to circulate over the country for a space of seven months, when they are recalled and retired. Independent films, being sold outright to the distributing agency, have no time limit placed upon their life, and they continue in circulation until the exhibitors refuse longer to book them, or until they are worn out.

Licensed exhibitors are prohibited from showing independent films, the penalty being revocation of their licenses. Since the licensed exchanges strictly enforce this rule it therefore happens that licensed and independent films are never shown in the same theater. In this way the exhibitors are compelled to choose between the rival organizations.

There are other independent film manufacturers who sell and lease films directly to the exhibitors or who operate through film exchanges of their own. But by far the greater part of the motion picture business is divided between what are briefly known as "the patents company" and "the sales company."

The independents have built up a large business in spite of interminable and extensive litigation. At one time, the licensed people having won a judicial victory, the independent companies fled precipitately from the United States, some of them taking refuge in Canada, others going to Mexico, and others to Cuba. They continued, however, to distribute their films in this country.

Finally the independents won a victory in court by a decision which declared a certain foreign-made camera not to be an infringement upon the patents of the patents company. Under this decision the independents came back to America and since have been operating here.

The litigation, which is most complex and involved, is yet pending in the courts, and it remains for the future to determine whether or not the licensed manufacturers will be able to drive the independents out of business.

Before the film distribution business was crystallized in its present form by reason of the patent litigation between the two groups of manufacturers, film exchanges ordinarily were operated as private and individual enterprises. As there was competition the exchange men necessarily took good care to please the exhibitors, the relation being that of merchant and customer. This led to discrimination in favor of large exhibitors over small ones, and when the film exchanges were taken over by the controlling corporations and competition was narrowed to the two rival camps, the change was generally welcomed on the part of the exhibitors.

Later, as was inevitable, the exhibitor found that he was forced to submit more or less to the dictation of the exchange men, the influence of open competition having been removed, and, therefore, there is an increasing demand among exhibitors all over the country for the "open market." The exhibitors are willing to let the manufacturers fight out their differences among themselves, if only they will remove the restrictions placed upon exhibitors, and permit each exhibitor to book what films he pleases, from what exchange he pleases, without respect to their origin.

A national organization of motion picture exhibitors, called the Motion Picture Exhibitors League of America, was organized at Cleveland in August in response to a call issued by the Ohio Exhibitors' League. While little was done at this first meeting beyond the launching of the new national organization, there was a general disposition to declare the exhibitors independence of the control of the manufacturers and distributors. Secret sessions were held from which were excluded all agents of manufacturers and film

exchanges, the rule going so far as to exclude even actual exhibitors who also were connected with exchanges. It is not improbable, if this league succeeds in enlisting a majority of the exhibitors of the country, that it will make open war in behalf of the principle of the open market.

There is a sharp difference of opinion in the trade as to whether or not the open market would benefit the business as a whole, but there is no doubt that it would greatly change its present status. It would transfer the power now lodged in the manufacture into the hands of the exhibitor. The industry would be dominated by the showmen, and they would dictate the policy of manufacturers. The relations of licensor and licensee would be changed to those of buyer and seller.

While it is generally agreed that this would benefit the exhibitor, it is by no means certain that it would result in a general improvement of the motion picture art. It is said that exhibitors now complain that the manufacturers send out too many serious films and refuse to supply the popular demand for "comics." Exhibitors in some cities stick to this idea, despite the fact that popular opinion expressed in ballot competitions has shown a preference for travel and educational pictures; despite the fact that these same exhibitors take in more money at the box office for "special releases" of the classical character than for their beloved "comics." Basing their argument upon this attitude of many exhibitors, many disinterested students of the business have declared that to restore the exhibitor to the position of supreme power would mean quick deterioration in the quality of films produced and exhibited.

On the other hand, it is argued that as the manufacturers now compel the exhibitors to take such films as they make, regardless of quality, that if the market were thrown open the manufacturers would be forced to compete for quality, and that the result would be a general improvement in the films.

Films are leased by the exchanges to exhibitors for varying prices, based upon the quality of the picture, and upon its age. A "first run" film, that is a film that has not been exhibited before, is highest in price. The next lower grade is the "second run," which means that the film is supplied from two to seven days after the date of its original release. "Third runs" are from one week to four weeks old. "Thirty-day" films are those a month old. All pictures, after one month, are called "commercials," and these are the lowest in price.

In practice an exhibitor arranges for his films on a weekly schedule. If he has a "four-reel house"; that is, if he exhibits four reels daily, he probably will arrange for one first run, one second run and two commercials. For this service of supplying him with a daily change of program he agrees to pay the exchange a certain amount weekly. Schedules of release dates for the films issued by all the companies are published weekly in the trade papers and by bulletin, and the individual exhibitor is permitted, within certain bounds, to book such pictures as he selects. Then the pictures are thrown on the screen and it is up to the public to decide whether they are good or bad.

FUTURE OF FILMS.

In no other business, perhaps, is there so much speculation as to what the future holds in store as in the moving picture business. Measured in terms of dollars taken in and paid out, in terms of men employed, in terms of patrons catered for, the moving picture business is by all odds the largest commercial amusement enterprise ever known. And yet, men who are in it and of it are not agreed as to what the future will bring to it.

It is the opinion of far-seeing men in the business that two more triumphs of mechanical invention are required to place the moving picture beyond even the remotest fear of ultimate disaster. The first of these is already in sight—namely, an apparatus that will produce moving pictures in the colors of nature instead of in the dead white and black of the photograph, or the artificiality of the hand-painted films.

The kinemacolor process successfully reproduces in moving pictures on the screen the natural colors of scenes taken in the open, where there are great masses of color to be seen. It is not, as yet, so successful in interiors or at close range, but there is little doubt that it will yet overcome all these difficulties.

In making kinemacolor pictures the photographs are made with a camera specially constructed to take pictures at the ordinary rate of thirty-two a second, instead of sixteen. In front of the lens is revolved a color filter, made like a three-blade propeller of three wings of transparent celluloid, one red, one blue and one yellow—the three primary colors. When the films are made they are exactly like any other films in appearance.

When the pictures are projected, another color filter of the same kind is revolved in front of the lens of the projecting machine. Thus one picture is thrown on the screen all red, the next all blue, and the next all yellow. The pictures are changed so rapidly that the eye is deceived and all the objects in the picture appear to be in their natural colors, which are combinations of the three primary colors. It is the three-color process of color plate printing adapted for the moving pictures.

The second thing to be desired from the inventors of the future is a satisfactory combination of the cinematograph and the phonograph, to the end that the pictures on the screen of the bi-dimensional theater not only will move but will talk.

Attempts have been made to synchronize the photographic film and the photographic record so as to produce talking pictures, but as yet these experiments have met with indifferent success. The necessity of changing cylinders or discs on the talking machine more frequently than the reels on the moving picture machine, together with the necessary interruptions in the course of the moving picture occasioned by the intermittent movement of the film, have thus far defeated successful synchronization.

The hope of the future appears to lie in the possibility of a machine which will take the pictures and make the photographic record on films to be played off simultaneously. The fact that the photographic film must have an intermittent motion and that the phonographic film must have a continuous motion, and that the sounds produced must appear to be in exact time with the picture projected, appears to raise unsurmountable obstacles in the way of efforts in this direction. But the prophets among the moving picture men refuse to believe that anything is impossible.

Two or three years ago there was considerable cause for pessimism in respect to the future of moving pictures. It is true that the showmen had then appeased the opposition of the greater number of retail business men by abolishing the phonographs at the entrances to the theaters, and by banishing the barker with his megaphone, but at the very time when this menace from the retail merchants was removed, a much more dangerous opposition was encountered.

This new opposition came, oddly enough, from the churches and the saloons. Both objected to the moving picture show, the saloon because its business was being hurt in dollars and cents, and the church largely because it had not as yet studied the problem. Then came the national board of censorship, and an era of marked improvement in the moral tone of the pictures, until now comparatively little objection to moving pictures is heard among churchmen or social workers, and most of what is heard comes from men who remember the moving picture show as it was four years ago, and who have not seen the pictures lately.

Now that, in the main, the church and social workers have determined to help uplift the motion picture and to use it as an instrument for good rather than to oppose and antagonize it, not so much is heard from these quarters in opposition to the "movies," as they are known among the street gamins.

Much more serious, in a strictly business way, is the enmity of the retail liquor dealers, who have, in some cities, harassed and hampered the moving picture exhibitors by the use of political influence. The saloons object to moving pictures because the theaters now get nickels that used to go for beer. The working man who formerly went after his supper to "the poor man's club," to drink two or three glasses of beer, now takes his wife and child and goes to the moving picture show. There can be no doubt that the wife and child approve the change.

Another feature of new but rapid development, wherein the moving picture is worsting the saloons in competition for nickels is in the noonday rest. The lunch hour is now a rush hour for the moving picture theaters in downtown districts. A man who has twenty or thirty idle minutes during the lunch hour now drops into a moving picture show, where he actually rests and is amused and entertained. Formerly he walked about the streets, stood on the corner, and often

drank a glass or two of beer partly because he "just had to have something to do."

Perhaps the moving picture shows finds its greatest assurance for the future in its inherent democracy. It is the most democratic form of entertainment ever known. A newspaper man, standing in front of a 5-cent theater in Pennsylvania avenue, Washington, once saw a justice of the supreme court of the United States, a United States senator, an Italian street laborer, a Chinese laundryman and a street car conductor go into the show in the order named. The newspaper man followed. This particular supreme court justice formed the moving picture habit because he was importuned by his five-year-old granddaughter to take her to see the pictures. He did it once and became a "regular."

The Pennsylvania avenue incident is duplicated, in essentials, daily in thousands of moving picture shows throughout the United States. Motion pictures appeal alike to young and old, to the cultured and the crude, to the educated and the ignorant; in short, to all sorts and conditions of men. If those who are responsible for the course taken in the commercial control of the business will but recognize their obligation to society as well as their opportunity to make money, they will so order the character of the films placed on the market as to increase their patronage, and at the same time disarm their enemies. The future of the moving picture business depends on the wisdom of the moving picture men.

Thus far the future of the moving picture has been considered only in its relation to its amusement and business features. What will be the use of moving pictures as instruments of instruction and as historical records can not be surmised. Already the great museums of the world are storing away in their vaults for the use of future generations reels of films showing in moving pictures the great events of our time.

It has been proposed that in the public schools of the city of New York every lesson in geography be accompanied by moving picture illustrations to fix in the mind of the pupil the actual characteristics of the country about which he is studying. It was argued in support of this plan that the use of moving pictures in school would at once and forever put an end to that classic amusement of boyhood known as "playing hooky."

These are but suggestions. The moving picture is only fifteen years old, and if it shall accomplish half as much in the next fifteen years as it has in the past, it will go far beyond the imagination of the world of 1911.

The moving picture audience is not unlike the legitimate theater audience. There are tens of thousands of people who have never been upon the stage, even for a look. It is safe to presume that fifty percent of all picture theater goers never saw a film. Their concern begins and ends with the day's program. They know nothing about the making, the renting or the exhibiting of films and they care less. With them, like with the regular productions, the play's the thing. They want entertainment first, last and all the time. But there are people who like to know that a film is a continuous strip of celluloid an inch and a quarter wide and a thousand feet long, upon which appear 16,000 pictures. The edges of this film ribbon are perforated, this being necessary to engage sprockets in the mechanism required for successful projection. The pictures themselves are three-fourths inch by one inch in size. There are 16,000 pictures in the average commercial reel and they appear upon the screen at the rate of 800 per minute. Thus a reel provides twenty minutes' program, when Sally sings her song or Bill blows his bazoo. And then we have another reel.

Every game has its mark. The distinction between the insider and the outsider narrows down to a fine point. Film fans pronounce it film. F-i-l-m spells film, so why not. But the insider says fillum,

rolling the l's over a smooth and well-lubricated tongue. F-i-l-m spells fillum from Sam Shiller to J. D. Williams; from H. Davis of Watertown to the General Film Company; from the Comet crowd to Pathe Freres. It is the handicap of the journalists; the terror of the public; the tragedy of the business.

Why is a fillum?

Uncle Sam to Exhibit

Uncle Sam is going into the moving picture show business. With the authority of President Taft, a contract has been entered into by the government officials and a Chicago firm for the purpose of reproducing in moving pictures all of the various activities of the nation. The pictures will be shown in hundreds of moving picture houses.

Marines at work on battleships, gunners firing at the hulk of an old battleship, cavalry drills, mine and rescue work, plant and animal industry, road building, and every single activity of the government will be shown on the films.

The problem of educating the public to the work being done by its own government was carefully considered by the president and members of his cabinet before the contract was entered into. Each cabinet officer was then authorized to make his own arrangement with the film concerns, having the right to arrange for such pictures as he wished to have taken and reject those he does not care for.

In the United States office of public roads for instance, the director, Logan Walter Page, arranged to have pictures taken showing the effects of good and bad roads. In the case of the latter, the films show the farmer trying to carry loads of produce over a bad road; how he became sick; how the doctor is unable to reach him, and how, because of the mud ruts, the undertaker finds it exceedingly difficult to get him to his grave. Another film will show another farmer carrying his produce—twice as much—over a model road constructed under the supervision of the government and the general improvement of the surrounding country.

The department of agriculture will be able to show, in entertaining as well as instructive style, the effects of pure food and impure food; the secretary of war will be able to show the advantages of army life, and the secretary of the navy the advantages of life on the bounding waves, while the interior department will be showing how forest fires are fought and entombed miners are rescued.

The government will be killing two birds with one stone, improving the tone of the moving pictures and eliminating those that have a bad effect, while educating the public to the work being done by its government.

The time is not far distant, apparently, when the first nighter at the "movables" instead of jubilating over the way the tramp captured the Indians, will be remarking learnedly: "I never knew why the sailors wore their trousers wide at the bottom, but I saw by the films last night that it is to enable them to roll up the ends when they want to swab the deck."

And his girl will remark: "Oh, and they are showing how the government teaches cooking. I learned how to bake stuffed tomatoes at the 'movies' last night."

When the moving picture educational campaign is announced it will sound interesting and intellectual.

Pictures Among the Savages

In any moving picture theater one may, for five cents, visit the wild African jungle and the frozen mountains of Alaska, all in the course of a half hour. The film has taken us on trips far away from civilization, and has shown us the rude huts of savages and has taught us something about the manners and customs of our half wild brothers, men who have not yet come into the inheritance and knowledge of wisdom and civilization.

It is marvelous what the moving picture has taught us; and yet scarcely less wonderful has been the work of the moving picture show in revealing to the people of the Orient the manners and customs of the newer order of civilization of the Occident. So highly was this service appreciated that the moving picture sprang into instant popularity among nearly all of the more enlightened peoples of the great Asiatic continent.

In the Philippines, as has been related, the moving picture was successfully utilized by American teachers to convince the savage Igorotes that it would be to their physical and material advantage to accept a measure of the obligations and responsibilities of the civilized social order.

A Chicago publisher who led an expedition into the central African jungles tells an interesting tale of the moving picture and its effect upon primitive man. He had a complete moving picture apparatus, including gas tanks for furnishing sufficient light to project the pictures. He and his party made friends with the inhabitants of a Negro village and one pitch-black night the village chief and his subjects accepted an invitation to come to a moving picture show in an improvised "air dome."

The Chicago man, anticipating an interesting event, put up captive balloons, each with a camera attached, the camera pointing toward the canvas screen that had been erected for the moving pictures. Three of these balloon-cameras were connected with one switch, and two with another, the whole being so arranged that, with the aid of a dry battery, turning the switch would not only open the shutters of the camera but set off a large quantity of flash-light powder.

Some two hundred villagers assembled before the screen and the operator showed them reel after reel of films depicting life in the western world. Steamships, railways, street scenes in New York, wheat fields in Dakota, soldiers on the march, and the like. Awe-stricken the savages drank in this knowledge of a world that theretofore had been to them an impenetrable mystery. Then they were given some knock-about, slap-stick comedy and it is asserted that they enjoyed it just as much as the "tired business man," to whom the American theaters cater, enjoys similar entertainment.

When nearly all of the reels in stock had been exhausted, the host turned a switch and touched off the flash-lights of three cameras. Two hundred mighty screams escaped two hundred frightened throats, and then the host turned on the two remaining cameras. Two of the negatives when developed were good pictures, one of the first set showing the people gazing in open-mouthed astonishment at the pictures on the screen, the second showing them every man with his face buried in the dust, praying for mercy and apparently believing that the end of the world had come.

The Japanese as Exhibitors

It is not surprising that the Japanese should have been among the first to take up the business of producing and exhibiting moving pictures. Long ago the Japanese had placed themselves in the front ranks of the photographic world, and the moving picture film presented no difficulties that they could not overcome. Then, too, they were not very seriously hampered by patent laws as were the inhabitants of some other countries.

It is characteristic of the Japanese that they were the first people in the world to recognize the political possibilities of the moving picture. Under the protection of the Japanese government, Japanese moving picture exhibitions were taken into China, India and other Asiatic countries. These traveling exhibitors showed pictures of Japanese troops overwhelming and routing the Russians, representing them as bona fide pictures of actual incidents of the war.

Everyone of these pictures taught a lesson—the lesson that the white-skinned European at last had fallen before the yellow-skinned Asiatic. The influence of these pictures was so marked that, although it was done very quietly, their further exhibition was practically prohibited by the British government in India.

The moving picture show in Peking sustains the same relation to life in the Chinese capital that the Royal Opera House in Berlin does to that of the Prussian metropolis. Obeying the mandates of the custom religiously observed for centuries upon centuries, Chinese women of the higher social classes never have been permitted to appear unveiled in public. One of the most eminent councillors of the Chinese Emperor, a man known as the conservative of conservatives, went to the Peking moving picture theater and instantly became a "fan." He went night after night, and finally disregarding all conventions and endangering his social and political future, he took his wife and daughter, unveiled, to the moving picture show. It marked the beginning of a new era for Chinese women of the upper official classes in Peking.

Pictures in Politics

The republican candidate for governor of Kentucky is giving effectiveness to his canvass of the mountain districts by exhibiting moving pictures and stereopticon views where they have never before been seen. The mountain folk are riding miles over rough roads to get sight of a form of entertainment novel to most of them and calculated to add a new flavor to political oratory. It is an artful campaign device. In effect the voters of the remote feud regions are being treated to the latest methods of city campaigning, and the fact has its interest as illustrating the progress of the moving picture.

It has perhaps greater interest in its educational significance. The candidate who has carried the cinematograph into the Kentucky mountains has introduced a civilizing agency that may accomplish a definite amount of uplift among isolated people. Moving pictures undeniably contain possibilities of good, and they ought to prove an excellent medium for bringing a backward and primitive community into touch with the rest of the world. The Kentucky candidate with his moving picture apparatus has perhaps done more than he expected to do.

Of Interest to the Trade

Architecture as a Business Factor

A distinctive theater front designed by the Decorators' Supply Company, Archer avenue and Leo street, Chicago, is illustrated on this page as an example of what can be done by working with the people that know how.

This company employs a staff of designers who are experts in submitting suggestions for any size theater front, and their long experience enables them to give the purchaser the advantage in price.

Any experimentation on the part of a well wishing but not thoroughly experienced designer is costly, not alone in price but in ultimate result, and since the Decorators' Company has designed several hundreds of these pretty, patron pulling propositions, having as well the thousands of forms, patterns and set pieces necessary to complete the work, it is safe to say the

average exhibitor can save money by calling the company in when thinking of having such work done.

Motographs in Chicago

There is a certain manufacturer of an article in a city located not far away from Chicago who will not sell his product to a user living in his city, because he is afraid of "come backs." Having learned of this peculiar condition of affairs, the Enterprise Optical Manufacturing Company has given us a list of a few theaters in Chicago in which the Motiograph motion picture machine has been installed.

This list was hurriedly taken from the records of the company, and is as nearly accurate as it could be made on short notice. The reading of this list will convince any exhibitor, no matter where located, that the company is not only selling a Chicago made machine in Chicago,



Chicago Picture Theater Front Designed by the Decorators' Supply Company.

Realistic Filming

Some thrilling and realistic scenes are being enacted in the vicinity of Canon City, Colo., under the direction of Otis B. Thayer for the Selig Polyscope Company. There is an element of danger to the participants in some of these dramas that are portrayed for the camera and only those of steady nerves are chosen to take part in their presentation, for most of them delineate the "wild and woolly west" when its frontier was a buffer between savagry and civilization.

In producing a film at the mouth of Grape Creek on the Arkansas river showing the pursuit of a couple of outlaws, or cattle "rustlers," at least three men narrowly escaped drowning, to say nothing of several other minor incidents that came near resulting seriously. The surroundings are admirably adapted for procuring such a series of pictures as Mr. Thayer wanted properly to represent "The Outlaws" and nearly a score of expert horsemen were employed to furnish the required life and movement to the scene. The two outlaws, who were represented by Tom Mix and Charlie Farrar, rode their horses at break-neck speed down the side of the mountains on the south side of the river, some four or five hundred yards above the mouth of Grape Creek, and plunged into its current from a rock fully ten feet above the bank, creating a mighty splash. A few minutes later the sheriff and a posse followed and repeated the same performance; a regular fusillade of shots being fired by the pursued and the pursuers to give realism to the scene.

There is an unusually high stage of water in the river at present, and also in Grape Creek, and to that fact was due the danger to both horses and riders. The great volume of water pouring out of Grape Creek forces its way at right angles almost across the river and imperils any living thing that gets into it, except waterfowl. A sandbar has been created by its current for perhaps a quarter of the distance across the river on its eastern border and it was to that haven of refuge that Mix and Farrar were swimming their horses when the latter nearly lost his life. Farrar in some manner got too far out from the bank and was swept around the end of the bar by the rushing waters and horse and rider were repeatedly submerged in a swirling current that nothing could withstand.

Mix, and those who a few moments before had pursued him as an outlaw, hurried to Farrar's assistance and succeeded in saving him by the skillful use of their lariats; one of them throwing a rope over his shoulders as he appeared for a moment above the water. He was hauled out upon the sand more dead than alive and the efforts of his associates devoted to his resuscitation. He was soon all right and jocularly asked Mr. Thayer if he wanted the performance repeated.

Frank Carroll, who as one of the sheriff's posse, was nearly drowned in the same place and in almost precisely the same manner a few minutes later. The horse he was riding was unable to swim against such a flood of waters and went down more than once before man and animal were rescued. Leon Watson was also in great peril for a short time from a similar cause, and lost his hat in consequence of his adventure. George Hook, another member of the party, was nearly drowned before reaching the friendly sandbar and but for the heroic efforts of his rescuers, among whom was Charlie Canterbury, would now be somewhere on the bottom of the treacherous river.

Eddie Cull, the photographer of the company, while wading out in the river to avail himself of the most advantageous point in which to take the pictures, was swept from his footing by the water and in his struggle to reach

a place of safety got into some quicksand, from which he was extricated with considerable difficulty by his friends.

Mr. Thayer says the scenery about Canon City lends itself splendidly to the representation of such scenes as he desires to perpetuate by means of the camera and he expects to stay here with his company until compelled to cease outdoor work by cold weather. A film entitled, "The Bad Man of Bingo Gulch," was secured by the enactment of a series of "stunts" in the neighborhood of the Hot Springs hotel. More than fifty people were required to represent the characters in the scene, and among other things depicted was a miniature circus.

A Screen for Back Projection

The Mirror Screen Company, Shelbyville, Ind., has added to its excellent mirror screens a new type of screens; one in which the picture is thrown onto the screen from the back.

The effect produced is little short of marvelous; the translucent nature of the screen serving to make the figures in a film stand out in bold relief. The stereoscopic properties are responsible for a more pleasing picture than is obtained with the ordinary kind of screen.

The picture thrown through from the back serves to light up the house, making the use of incandescents in the house unnecessary as it is easily possible to recognize faces of friends in the audience from any part of the house.

The screen has special properties that subdue the injurious rays of light and even the front row fans claim the screen is easier to look at and does not hurt the eyes.

One Indianapolis theater with this type of screen was "holding them out" at 6:45 P. M. on a rainy night last week.

The company will be glad to quote anyone interested in this type of screen.

The Simplex Factory

Very few laymen are familiar with the extensive and expensive equipment that a manufacturer of projecting machines must have in order to turn out a machine that sells for less than \$300.

Nor do they know very much about the enormous capital a manufacturer must have invested before he can expect one dollar of return.

The average moving picture exhibitor, who rents his house, seldom has more than a two thousand dollar investment and expects—nay, demands—a 10 per cent return on this weekly, or 520 per cent a year. And if he ever wants to go out of business, his equipment will bring nearly its cost value. So the exhibitor only bets a small sum, has the possibility of quickly getting his money back and can realize up to 75 per cent on his original investment any time he wants to quit.

Now consider the projection machine manufacturer. To start, he must have twenty or thirty thousand dollars worth of machinery, belting, erection or millwright work, dies, punches and forming tools that could not cost as much were they made from pure gold, grinders, cutters and buffing heads and all the heterogeneous miscellany that goes to make up a running factory. Then he has a force of bookkeepers, clerks and time-keepers—non-producers—who must get their portion of the pay roll, salesmen who get the first

bite at the profit, not to speak of traveling expenses which must be produced from the manufacturer's jeans. Then there is the circularizing, mailing and office stationery to pay for and the advertising.

The advertising is done for the theater man, to enable him to keep abreast of the times, to save the expense of traveling men and—since all expense must be added to the product—to save him money by cutting down that expense.

A handsome booklet with complete description will be mailed to anyone interested in the Simplex "steady as a rock" machine. Address the company at 23 East Fourteenth street, New York.

Bison Builds New Factory

Since the sale of the Reliance Company by Charles O. Bauman to Messrs. Graham and Ritchie, the Bison company, which is still owned by Mr. Bauman, has been without a permanent printing and developing plant. The Bison films are now being finished at the Carlton laboratories on Long Island, which plant was included in the transfer of the Reliance company. The Bison company will shortly erect a new factory on East Nineteenth street, New York, for the development and printing of its films. Work will be rushed on the new structure so that it will be available within a few months.

Steel Theater Seats

The question of theater seating is one which is not always gone into as carefully as it should by the theater owner. Many times he buys on price only and finds that after-years bring him nothing but annoyance, inconveniences and expense, due principally to breakage of light weight or poorly manufactured cast iron standards. A line of opera chairs, in which all these troubles are at once and forever eliminated, is being advertised in this paper by the Steel Furniture Company, Grand Rapids, Michigan. In the construction of this chair standard Bessemer cold-rolled structural Tee steel is used, which enables the company to produce an article that is absolutely non-breakable either in shipping or in use; one on which it can give a guarantee against any breakage for the very long period of twenty-five years—practically a life time. This new idea in theater equipment sells at about the same price at the factory that the theater owner is asked to pay for the old style cast iron standard chair.

Another point in favor of the steel construction is the great saving in freight charges, the manufacturer giving at the same time a chair much stronger, more durable, yet lighter in weight. Actual comparison shows that cast iron standard chairs cost approximately fifty per cent more to deliver than the steel. This point will appeal to all, but particularly to those who are situated far from the source of supply.

Being absolutely non-breakable in shipping, this means that when the chairs arrive at destination, each and every one can be immediately set up and begin making money for the house. It may be that as high as a dozen cast iron standards will break in shipping. Sometimes the selling company is slow in furnishing repairs and the theater proprietor may be out of use of the seats



Steel Chair.

from two to four weeks. Still another feature of the steel construction is the handsome and sanitary design. The trend nowadays is toward simpler construction and this trend has now reached the seating trade as well, the ornate and dust-catching scroll designs having scarcely any call. Thousands of the chairs have been placed in commission without one single complaint reaching the factory it is claimed.

In this trade it is not customary to carry more than one or two styles in stock, but the Steel Furniture Company, realizing that the purchaser is sometimes delayed or negligent in placing his order, has broken the usual rule and keeps on hand for immediate shipment a great variety of styles and sizes, and instead of demanding from thirty to forty days' time, ships many orders on the day of receipt. Enterprise such as this is to be commended.

Foreign Trade Opportunity

One of the commercial agents of the Department of Commerce and Labor reports that a business man wants manufacturers of portable houses to send him prices and plans of a portable theater, with chairs to seat about 1,000, all iron, walls to be double, leaving air space for heating pipes, and wants plans and prices for pipes separate, but does not want floor, as he will make concrete floors in about twelve towns in which he will rotate his moving picture films. He also desires films with prices f. o. b. Vladivostok, shipped via San Francisco and Tsuruga, Japan, and can take from 200,000 to 325,000 feet a year. The address may be obtained by applying to the Bureau of Manufacturers, Washington, D. C., and referring to inquiry No. 7454.

A large company has been formed for the purpose of introducing certain American goods into the Levant. It already possesses large warehouses and would do most of its purchasing on the basis of cash with order, f. o. b. New York. Quotations are desired on electric pianos, and all other kinds of automatic music devices.

Full information can be obtained by writing to the Bureau of Manufacturers, Washington, D. C., mentioning No. 7577.

A company of about twenty Vitagraph actors and actresses, directed by R. S. Sturgeon, left Chicago recently for Colorado Springs, Colo. The company is now working around the Grand Canon. Thomas Fortune is assisting Mr. Sturgeon in directing the party, among whose members are Miss Christy, who appeared in "The Half Breed's Daughter"; Miss Schafer, Miss Helen Chase, Mr. Frederick D. Burns (known as the "Lasso King"), his brother, Robert Burns, Mr. Thornby, who is playing leads and who appeared in "Beyond the Law" and "The Indian Flute," and Eagle Eye, the half-breed Indian, who played in "The Half Breed's Daughter," and whose name reveals his affinity for the Vitagraph. The company will spend the entire winter in the West, making western dramas and scenics.

The French-American Producing and Manufacturing Company, 918 West Madison street, Chicago, has been successful in closing several contracts for industrial and advertising films. J. A. Shackelford, the active head of the concern, has recently returned from a trip into the Northwest and orders now in hand are considered only the forerunners of many others from the same sources.

New Biograph Studio

The new studio and laboratory of the Biograph Company, which have been talked of for so long, have at last become an actuality. The building occupies a plot of ground fronting 225 feet on 176th street and 100 feet on 175th street, New York, the depth of the land being 384 feet. The laboratory faces on 176th street and is an eminently dignified and artistic structure, looking more like some public building,—a library perhaps—than a manufacturing establishment. The studio faces on 175th street, and is very similar in exterior design to the laboratory. The Biograph players have always been a trifle restricted in the old studio on account of the lack of room and it will undoubtedly be very satisfying to them to be given greater scope for effective western settings.

Melies Dissolving Actors

G. Melies has announced an innovation of a dissolving effect in many of his subjects. The actor or actress taking the leading part appears in the beginning of the film in ordinary street dress, and gradually assumes the costume and make-up of the picture to follow. The name of the actor appears above him and after about ten feet of posing the subject is commenced. In some cases the transformation is *vice versa*, being given at the end of the picture, when the player appears first in the costume of the play and later in ordinary dress. The idea is entirely original and a patent has been applied for.

New Song Idea

The manager of one of Boston's best picture theaters has hit upon a brand new song idea which has caused considerable comment of a favorable nature. Noting that the children of today seldom have the opportunity of hearing old songs of many lands, which have been replaced by popular modern rag-time and illustrated songs, the Bijou of Boston is presenting a series of folk songs and dances with appropriate settings and costume. These numbers were produced under the direction of Josephine Clement, using talent regularly employed by the Bijou, and were given trial performances during the summer. Their reception and commendation by the public led to repeating the feature.

Moving Pictures at Land Show

Moving pictures will be one of the main attractions at the Chicago Land Show. Mr. Erwin of the Southern Pacific Railway states that his company has arranged for special exhibition rooms at a cost of \$20,000. The famous "Farming with Dynamite" films, which have been such an effective advertising force for the Du Pont Powder Company, will be exhibited.

Another set of films which will be exhibited are those showing the big plowing contest which took place at Purdue University last month. The Industrial Moving Picture Company of Chicago had a cameraman on the ground and, despite unfavorable weather conditions, some excellent pictures were secured.

A New Kind of Slide

The Battershall and Oleson Company, 52 Dexter building, Chicago, has sent us a sample of a new slide it is turning out for hundreds of theaters.

The company claims that it is made from specially prepared transparent fibreless parchment which is as

transparent as glass and will stand more than five times the heat.

The parchment is placed between two heavy mat board frames, substantially bound together, making the slide all complete (except for the lettering) and ready for use.

The company furnishes a series of alphabets, ornaments, etc., to be used for tracing letters on slides. India ink is suggested as the best to use in lettering the slides, which are as easy to write or print on as a sheet of writing paper, as the ink does not blur, blot or run.

Big Amusement Supply Catalog

The Amusement Supply Company, 107 North Dearborn street, Chicago, is sending out the latest edition of its big catalog of machines and supplies for the moving picture theaters. The book contains 220 pages of information of value to exhibitors, permanently established or traveling, as well as a multitude of illustrations. The opportunities in the motion picture business are described and directions given for establishing a theater or a traveling show. Hints are given on securing capital, etc. Every supply and accessory used in the business is listed.

The "Most Photographed Man"

A unique advertising idea, which has been originated by the Essanay company, not only offers motion picture exhibitors an opportunity to boost their own theaters, in free space in their local papers, but is increasing the popularity of the Essanay company's western leading man and producer, Mr. G. M. Anderson.

Upon the assurance in writing of the editors of local papers that the matter will be given publicity, the Essanay company is offering an electrotype, suitable for newspaper use, with a short article concerning Mr. Anderson. The cut of Anderson is loaned exhibitors for as long a time as they can make use of it.

Los Angeles Correspondence

There is something doing every minute in this town. It is far from the geographic center of the United States, but it is almost, if not quite, the film center of the world. It is unfortunate that a real murder has been laid at our feet, but it goes to show that the unexpected is apt to happen when a colony assumes large proportions. The killing of Francis M. Boggs, producer of the Selig Company, was the act of a maniac. Everybody regrets that a tragedy has been committed, but that Minnimatsu is demented is emphatically borne out in the melodramatic acknowledgment in the presence of Mrs. Boggs, who asked why he did it. The Japanese threw back his coat and beat his breast with his hands, exclaiming as he did so: "I have killed your husband and am now your enemy. Take a pistol, as I did, and shoot me through the heart and the account will be even."

The story comes up from Oxnard that Charley Goodman, director of the Melies Company, was required to make a quick get-away because of dissatisfaction on the part of his cowboy actors. It is claimed the trouble grew out of a dislike on the part of the actors to do certain stunts proposed by Goodman, and the organized to "shoo" him off the job. It is reported that this was accomplished to the tune of real artillery; a real horse chase after a flat-tired car.

Mayor Alexander wants the city council to establish a picture theater in Temple Block, where it will be convenient for the censorship board to inspect the films before they are run in regular theaters.

The Misses Chester and LeRoy both, sustained injuries while working before the camera, a little while ago. They were mounted upon horses and the accidents might have been due to carelessness in handling their mounts.

Edna Loftus, the dancer, formerly with Essanay, is confined to a hospital at Oakland.

Bernardo, grand opera singer, has found acting before the camera very much to his liking. He was initiated at the Bison studio.

Miss Graham, of the N. Y. M. P. Co., has been transferred from the local plant to New York.

Marion Guerkin has been doing some splendid work for the American Film Mfg. Co. at La Mesa.

Jean Hatheway has severed her connection with the Martin-LeRoy Company at San Diego and is now identified with the local American Film Mfg. Co.'s forces.

The Selig Company maintains its menagerie in Chicago, but Manager McGee is going in for birds out here. The latest addition is a beautiful Mongolian pheasant.

Every man to his fad. Jim Newman of Pathe Freres swears by his beautiful mare, Lady Maude. It is a splendid specimen of horseflesh—the envy of the entire Pathe company.

Dick Spencer is scenario censor for the Bison.

The Bison Company has been dividing its time between here and Bear Valley. It is always under the personal supervision of Fred Balshofer. Warren Spencer says that the Spring street lamps look brighter than ever since he got back this time.

Miss Corinne Wells and Miss Chittenden are new members of the Bison stock. The former will do character leads.

The Selig Company recently returned from the logging camps of Northern California where they were doing pictures based upon "The Danites." Hobart Bosworth, Tom Santschi and Betty Hart have the leads.

The Ammex Motion Picture Company is busy with the erection of its new studio at National City. General Manager F. W. Randolph is doing service in two daily shifts, sleeping with one eye open.

With Jesselyn Van Trump, ingenue, Pauline Busch leading woman and Handsome Jack Richardson, the American Company is doing itself proud with high-grade talent.

Jim Youdeer of the Pathe bunch is growing a moustache.

And Monsieur Alfred Eugene Gandolfi of the Pathe camera squad is learning to speak English by the aid of everybody around the premises.

Ed. Engelhardt claims that his new daylight screen will solve the exhibitors' last problem. He hopes to have it ready for the market in sixty days.

Fritz Buelke is chemical custodian at Selig's. You would hardly expect a name like that to get far away from the developing tubs. Fritz knows his business.

Crystal Slide Compound

S. Hoyt Deuel, 1 East Huron street, Chicago, was in MOTOGRAPHY'S office recently exhibiting a sample of his slide which he says is being adopted by the largest theaters. He claims this slide compound is in use in 327 theaters in Chicago, and claims he never received a single complaint.

The idea is novel and should be a winner because it allows a theater to make its own slide at a very slight cost.

Mr. Deuel says his compound is applied with an ordinary brush and can be written on with a flint pencil which he furnishes.

His compound is being used by the makers of the well known electric signs which are thrown on the

sidewalk by an inside projector, and everyone knows those signs are a hard test on anything.

The company guarantee the compound and offers to return the money if the compound is not as represented.

The Enterprise Plan

The Enterprise Manufacturing Company, 562 West Randolph street, Chicago, has inaugurated a plan which should find instant favor with the operators of projecting machines.

The company maintain a free employment bureau for operators who can use the Motiograph, and finds no difficulty in obtaining good positions for competent men.

Very often operators wish to change from one district of the city to another, or from here to a distant city, and the bureau is able to put them in touch with jobs on the instant.

The Enterprise Company extends an invitation to all moving picture machine operators to drop in at the factory and get acquainted with L. A. Woodward, who will have their names enrolled in the employment bureau if they wish as well as demonstrating to them new and special features of the latest model Motiograph. A file of MOTOGRAPHY is kept for the convenience of visitors.

The Enterprise Optical Manufacturing Company announces that it is a jobber of both the Arco Biograph and Bio carbons, and also that it is in a position to make delivery promptly to any film exchange who is doing business with the company, and will protect it as to price. The price cards with imprint will be furnished free of charge by the company.

Phil Gleichman is yelling his head off in Detroit, because his business is booming. The Casino Amusement Company, operating a dozen theaters in the neighborhood of Phil's Cadillac exchange, tried independent service in one of its amusement places. The General Film Company didn't like this and it is alleged that New York was called upon to hold the Casino in line. New York fashion, so the story goes, the Casino people were wired to reinstate their single independent place or suffer a cancellation of their eleven licenses. And in truly western fashion, the Casino folks told New York where it could go. And if the dope is correct the Casino crowd regards the 13th of the month lucky, for that is the day when G. F. Co. went into the discard.

John Rock, the Vitagraph Company's western representative, nimrod and all-around sportsman, who has his office in Chicago and his camp in the wilds of Lake county, Illinois, had quite an adventure last month. John's home, on the desolate shores of Fox Lake, was attacked by a burly coon, who was doubtless after the Vitagraph eagle. After a desperate encounter with the marauder John succeeded in putting a bullet through him that ended his life. He now has the body of the coon stuffed and mounted in his Chicago home. Oh, sure! It was a *raccoon*, you know. What did you think it was?

John also successfully shot a squirrel.

William N. Selig, president of the Selig Polyscope Company, Chicago, signed a lease November 6 with the Pacific Electric Company for a factory site at Santa Monica, California. The lease is for twenty years and covers two blocks of property.

Among the Picture Theaters

PERSONAL NOTES.

Richard R. Nehls, long and favorably known to the motion picture industry, has joined the forces of the American



Film Manufacturing Company, Chicago. He takes the place made vacant by the resignation of A. M. Kennedy. The American is to be congratulated upon the addition of so valuable a man to its staff. Mr. Nehls has enjoyed a large and varied experience in the motion picture trade. His first acquaintance with motion pictures dates back some twelve years when the business was still in its infancy. At that time he had charge of the motion picture mail-order business of Montgomery Ward & Company, when that company did an extensive business in equipping ruralities and farmers with projecting films

and machines. Pioneers in the field will remember when this form of exploitation was much in vogue; the exhibitors going from town to town wherever an audience could be obtained. Mr. Nehls was also for some years head of the importing department of the Kleine Optical Company, where his duties as film critic afforded an extraordinary opportunity to acquire an enviable knowledge of the trade. Mr. Nehls is a native Chicagoan, having been born in that city in 1875. He was given every opportunity in the way of an education, receiving his early training from private instructors. He spent three years in Concordia College, Milwaukee, Wis., and possesses an excellent training in business management and can qualify as electrical engineer. He was for some years the executive head of a prosperous business of his own. Friends of Mr. Nehls will be glad to hear of his new connection. His wide knowledge of the business, his large circle of friends, coupled with his natural aggressiveness and keen business insight, promise more and better things for the American.

Samuel S. Hutchinson, president of the American Film Manufacturing Company, Chicago, has purchased of Edward Hines, the millionaire lumber magnate, an exceptionally fine piece of Chicago property on which the genial president of the American expects to erect a magnificent home. Chicago daily papers, commenting on the big deal, have called it one of the really big purchases of the year. Mr. Hutchinson, it is said, will erect a residence costing in excess of \$50,000 and which is expected to be one of the show places of the famous Chicago lake shore. The property has a west frontage and a ground area of 50 by 250 feet to the lake. E. N. Weart & Company, Chicago, were the brokers who negotiated the deal.

George D. McIntyre, well known for his long association with the Actors' Society, has resigned from the management of the Grace George company and assumed the general management of the Independent Motion Picture Distributing and Sales Company, headquarters 111 East Fourteenth street, New York.

William H. Bell, the popular manager of the Spoor branch, General Film Company, Chicago, has accepted a place on the staff of the Greater J. D. Williams' Amusement Company of Australia and will sail from Vancouver November 29. Mrs. Bell will accompany her husband. Motion picture men in Spokane and Chicago will miss these pleasant people. Leaving Chicago they will visit in Kansas City, Denver, Salt Lake, Los Angeles, San Francisco, Spokane and Portland before sailing.

ROLL OF THE STATES.

ALABAMA.

The Iris, a popular moving picture theater of Greenville, formerly operated by P. L. Lane and Sam Morris, has been taken over by the latter who will continue to operate the same while Mr. Lane will open a moving picture house at Andalusia.

ARKANSAS.

A moving picture theater will be opened at Prairie Grove by J. W. Cohea and others.

CALIFORNIA.

The Columbia theater of Santa Rosa is now open every evening as a motion picture house.

The "Photo" is the name of a Fresno moving picture house taken over by Messrs. Turner and Dahnken, who operate a number of other theaters on the coast, all of which are high grade and the same excellent features will be found in this new house. Especial attention is paid to the music in all these houses, the Photo Player having been developed by this firm and artists trained to manipulate the instrument.

A. B. Clark of Pacific Grove writes us that he has purchased D's theater in that city, known also as the Bon Bon, and is conducting it under the name of the Colonial.

The civic center committee, composed of ten representative men and women of Berkeley, is planning for a municipally-owned moving picture theater in that city. It is proposed to purchase a machine and install it in the high school auditorium, where the best educational pictures will be shown periodically.

The Broadway theater of Oakland has discontinued vaudeville and is now devoted to high grade pictures exclusively.

Plans have been prepared for a moving picture theater to be erected at Pico and Albany streets, Los Angeles, for Mrs. Carey.

Articles of incorporation have been filed for the Bear Motion Picture Film Manufacturing company at Los Angeles; capital stock, \$75,000. The incorporators are Dr. C. William Bachman, Edwin K. Alpaugh, Joseph Rittigstein, Charles K. French, Gertrude M. Bachman.

The Grand theater at San Diego will present moving pictures under the management of F. W. Ruhnnow, manager of the Union moving picture theater in that city.

The Ammex Motion Picture Company recently incorporated with F. W. Randolph as general manager, will open a plant at National City for the manufacture of motion pictures. Western pictures and Spanish scenes will be the principal productions in the beginning. The offices of the company will be at San Diego.

Paul Biel, who operates the theater at 2604 N. Broadway, Los Angeles, will build an addition to his house at an expenditure of \$3,000.

COLORADO.

Messrs. Ryan and Show of Manitou will conduct a moving picture theater at 410 Colorado avenue, Colorado Springs.

A. Kohn, proprietor of the Idle Hour theater at Colorado Springs, will erect another vaudeville and moving picture house in that city, which will have a seating capacity of about 400 and the stage will accommodate stock company. It will probably be completed by January 1.

CONNECTICUT.

A new moving picture theater has been opened in the Congress Square building, Church street and Congress avenue, New Haven. Nothing has been spared to make this one of the best in any New England city.

The Orpheum, recently opened at Putnam, is one of the handsomest moving picture houses in the state.

DELAWARE.

The Majestic is the name of a handsome new moving picture theater opened at Seventh and Market streets, Wilmington, by the Wilmington Stores company of which Charles Topkis is president. The exterior of the structure is iron and brick, the interior is handsomely decorated and the ventilation is as complete as can be devised. The lighting system is also unique. The house will be under the management of Henry E. Jodoin, who has wide experience.

GEORGIA.

The Montgomery Amusement company, which operates moving picture houses in Atlanta and Jacksonville, and is one of the greatest concerns of its kind in the South, has secured the Lyric theater in Valdosta and will spend about \$10,000 in transforming it into one of the best equipped theaters in that section. This will make two picture houses for the place, the Grand being the other.

The Interstate Amusement company of Rome has increased its capital stock to \$9,000 for the purpose of taking

over the Bonita and Lyric theaters in that city, both of which will be under the management of Paul E. Castleberry.

ILLINOIS.

M. Gerrib, who has been conducting an airdome at Westville, will erect a building and conduct a moving picture and vaudeville theater during the winter, making the third house in this place.

The Lyric is the name of a new moving picture house opened recently at Virden by Messrs. Gardner and Leonard.

A new moving picture theater will be erected at 2611 Lincoln avenue, Chicago, for Fred Hartman, at a cost of \$5,000.

The Orpheum, Elgin's new vaudeville and moving picture house, was recently opened in that city. The admission will be ten cents in the evening and five cents in the afternoon.

Chas. G. Powers will install a moving picture theater in the building to be erected at Water and North streets, Decatur, by J. J. Moran.

Gus Cook of the Star theater, St. Charles, is arranging to erect a new theater on East Main street in that city.

The moving picture theaters, Rexton 1 and Rexton 2, Joliet, have been purchased by P. K. White.

The Lyric is a late addition to Champaign's list of moving picture theaters.

A. L. Katz will erect a new moving picture theater at 5619 S. Centre avenue, Chicago, to cost \$3,500, and O. Landowsky will erect one at 3819 Clarendon avenue at a cost of \$6,000.

A moving picture theater will be erected at 2801 Sheffield avenue, Chicago, by Messrs. Gottschalk and Kussell.

The Colonial moving picture theater of Rockford, operated by a company which owns a chain of theaters throughout Illinois and Indiana, has been purchased by Alf. F. Ehrhardt of Milwaukee, who has taken charge of same.

A moving picture theater will be erected at 1962 Lawrence avenue, Chicago, by Simon Swenson, at a cost of \$4,000.

The New Victoria is the name of a new moving picture theater to be erected at Belmont and Sheffield avenues, Chicago, by F. P. Gazzola and Robert E. Ricksen.

The fire department at Sheldon has leased the moving picture theater in that place for five months, the firemen having taken this plan to raise money for their organization.

Wm. Burkhart has leased the Bleitz building at Sandwich, which he will convert into a first class moving picture house.

The Moline Amusement company of Moline is having plans prepared for a moving picture theater which will be erected at a cost of \$3,000.

The Warwick is the name of a new moving picture theater erected at 2019 E. Ninety-second street, Calumet.

T. Schnehman, 23 Harvey street, Chicago, has been granted permission to erect a moving picture theater at 518 S. Forty-eighth avenue, at a cost of \$6,000.

The Idle Hour, a handsome new moving picture theater, was recently opened at Herrin under the management of S. L. Rotenberry, who proposes to furnish his patrons first class entertainment. The house is excellently ventilated, as nearly fireproof as possible, and is seated with comfortable opera chairs.

Frank H. Solkin, who operates a circuit of moving picture shows, has purchased a site at 207-209 E. Thirty-fifth street, Chicago. He will make extensive alterations in the building and occupy it with his business.

The Lyric theater at Fairbury has been purchased by Messrs. Nash and Bixby, who have been engaged in the motion picture business for several years in Ohio and Indiana, and understand it thoroughly. The house will be under the management of E. E. Bixby.

INDIANA.

The Palace theater at Worthington, formerly operated by Charles Risley, has been purchased by Walter Kunz.

The Rembusch Amusement company has been incorporated at Shelbyville with a capital stock of \$5,000 to conduct moving picture theaters. The directors are F. J. Grace and George Rembusch.

Elwood Bennet is erecting a new building on N. Sixth street in West Terre Haute, which will be occupied by the Palace moving picture theater.

The Lyric, a moving picture theater of Goshen, has been purchased by Homer Powell of Fort Wayne, who is experienced in the business and will continue to operate the same.

A moving picture theater is being erected on West Division street, South Bend, by Mrs. Helen Druzicka, at a cost of \$8,000.

The Sambo theater at Shelburne has been purchased by R. V. Arbaugh of Terre Haute.

A moving picture theater will be erected at Laporte by the Etropal Theater company.

The Fairland theater, operated by Edgar Adams, Lebanon, has just undergone extensive improvements which has added greatly to its attractiveness.

The Fairy theater, a popular moving picture house of Fort Wayne, which has been under the management of J. P. Mollett for several years, has been purchased by Charles Clark, who will make every effort to maintain the present popularity of this house.

C. C. Cronin will conduct a moving picture theater in the H. B. Jones building, Broadway and Tenth streets, Gary.

IOWA.

J. O. Canfield will install a thoroughly up-to-date moving picture theater at Washington.

The Star is the name of a new moving picture theater to be opened at Washington by Messrs. Guy and Arnold.

The Unique theater at Spencer has been purchased by Wm. Fraser and Edwin Awe of Sutherland.

The Gem theater of Oelwein, operated by Messrs. Preston and O'Brien, has been purchased by Harlan Short and Arthur Dailey, who have had wide experience in the theatrical line and will doubtless meet with success in their new undertaking, as they propose to give their patrons the best.

Charles Stedman, who operates the Lyric theater at Estherville, has an unique feature in his theater which consists of electric chime bells situated in different parts of the room and are rung by electricity by means of wires connected with a keyboard in one corner of the room, which is played upon by one familiar with a piano. It is a very pleasing novelty and a great attraction.

The Lyric theater has been opened at Indianola under the management of Charles Pewthers of Centerville, an experienced moving picture man, who has been in the business for a number of years.

A moving picture and vaudeville house will be erected at Guthrie Center by Parod McLuen.

The "Fern" is the name of a handsome new moving picture theater which recently opened its doors to the public at Bedford, under the management of James B. Ells of Maryville, who conducts the Fern theater in that place.

The Lyric theater recently opened its new home at Sac City, which is one of the finest in that part of the state. Mr. and Mrs. Engle are in charge of same.

The "A-Muse-U" is the name of a new moving picture theater to be erected at Clinton by Edward Henle the early part of next year.

The "Bright Spot" is the name chosen by E. L. Rowland and Bruce Quick for their new moving picture theater to be opened at 1008 S. Front street, Clinton.

Through the absorption of the Majestic theater by the management of the Crystal theater, Waterloo will have only one vaudeville house, which will be maintained in the present quarters of the Majestic theater, while the Crystal will be conducted as a high class moving picture house.

W. H. Lohrman has opened a moving picture theater at Anamosa.

A moving picture theater has been opened at Villisca under the management of J. M. Drury, formerly of Storm Lake.

A new moving picture theater recently opened its doors to the amusement loving public of Tabor under the management of M. S. Shull, who has spared no pains to provide first class entertainment for his patrons.

The Elite theater of Burlington has been thoroughly overhauled and beautified and will now compare favorably with theaters in the larger cities.

George Vidas is now sole proprietor of the Pastime moving picture theater at Albia, having purchased the interest of his partner. Mr. Vidas is experienced in the business and will endeavor to make his house one of the most popular in the city.

Lamoni is to have a moving picture theater, which will be under the management of J. W. Michael.

The Idle Hour Photoplay theater at Leon has made a number of improvements which has added to the comfort and convenience of the patrons of that popular place of amusement.

C. M. Peregrine of Corning has purchased a half interest in the Lyric moving picture theater in that town. The new firm announces that the building will be remodeled and equipped with modern machinery with a view to making it one of the best of its kind in that section.

KANSAS.

The Majestic moving picture theater at Hutchinson has been purchased by C. B. Yost.

Otto W. Mohr has opened a moving picture theater in Turner Hall, Marysville.

The Grand theater of Lawrence has been purchased by N. H. Gibbon, who operates the Aurora theater in that city, and will operate the two in connection.

The Star theater at Parsons has been purchased by G. W. Blevins and A. E. Smalley.

The Cassin theater will be erected at Lawton at a cost of \$10,000, to replace the Ramsey theater.

KENTUCKY.

The Elite is the name of a new moving picture theater recently opened at Bowling Green.

A moving picture theater will be erected at Madison avenue and Eighth street, Covington, by Messrs. Abe Cohen, Theodore Katzin and Clarence Wagner, which will have a seating capacity of 1,300.

LOUISIANA.

The Grand Street theater, a high grade moving picture theater, will be conducted at 209 Grand street, Monroe, under the management of M. E. Sperling. The house will have a seating capacity of 300 and will be equipped with comfortable opera chairs. The interior will be handsomely decorated.

MAINE.

Plans have been prepared for a moving picture and vaudeville theater to be erected at Biddeford by F. X. Cote.

MASSACHUSETTS.

John Williams will have a moving picture theater erected at 530 Dudley street, Dorchester, at a cost of about \$15,000.

MICHIGAN.

A new moving picture theater is being erected at 8 E. Main street, Battle Creek, which is almost ready to open to the public.

J. A. Hill of Charlotte has purchased the state rights for the Helios production of "Dante's Inferno" and is playing them in the houses in Central Michigan.

The Temple theater, of Howell, after a more or less stormy existence for the past two years, has been taken over by Lansing parties who, after thoroughly overhauling the same, have reopened it and are doing a good business.

Philip Gleichmaire of the Cadillac Film company will erect a new theater at Broadway and Gratiot avenues, Detroit, to cost \$200,000.

Grant Muir will open a moving picture theater at Eaton Rapids.

Otto A. Seestadt, 351 Twenty-fifth street, Deroit, will erect a theater at Baker and Twenty-second streets, at a cost of \$6,000.

Manager Woodworth of the Grand theater of Marquette will open another house in that city, in the Vierling block.

MINNESOTA.

A moving picture theater will be erected at 719 Tenth street, South, Minneapolis, by Messrs. Clark and Smith, at a cost of \$9,500.

Ludcke Bros. have opened a moving picture theater at Gibbon.

Mrs. E. S. Bryant and Thomas Quemme of Hillsboro, N. D., will conduct a moving picture theater at Ada.

Brown's Electric theater at Osakis has been purchased by Louis and Henry Larson, who will continue to operate this popular house under the name of the Bijou Electric theater.

The Crystal moving picture theater has been opened at Glenwood under the management of S. E. Wright.

W. M. Koon, 1347 Nicollet avenue, Minneapolis, will erect a moving picture theater at a cost of \$4,000.

The Edison moving picture theater at Stewartville has been purchased by Eli Colby.

William Kast will open a moving picture theater in the Feero building at Aitkin.

A moving picture theater will be opened at Mahnomen by F. H. Scott.

The American Amusement company has been granted permission to erect a theater at 410 Twentieth avenue North, Minneapolis, at a cost of \$18,000.

George Millhouse will erect a moving picture theater at Leverage.

The Lillian theater of Lake Park has been reopened by Frank Burtosh.

The Bell Theater company, 1415 Fourth street, S. E., Minneapolis, has been granted permission to erect a moving picture theater.

The Unique theater at Staples has been purchased by R. W. Wilson.

Plans have been prepared for a moving picture theater to be erected by T. B. Walker, 807 Hennepin avenue, on Hennepin avenue near Lake street, Minneapolis.

Solomon Friedman, 400 Cedar avenue, Minneapolis, has been granted permission to erect a moving picture theater at a cost of \$6,000.

F. J. Lake will erect a moving picture theater at 1305 W. Lake street, Minneapolis.

Peter Kaps has resigned from the Minneapolis police force and will conduct a moving picture theater at Bloomington avenue and Lake street, that city.

MISSISSIPPI.

The Majestic theater at Watertown, for several years conducted by B. W. Haskins, has been purchased by Pail Bilz and H. Werner.

A moving picture theater will be erected at Gulfport by L. L. Chevaly at a cost of \$10,000.

TEXAS.

A. H. Simon and George Gray have petitioned the city council of Houston for permission to conduct a moving picture theater at 410 Main street, and W. F. Hennessy for permission to conduct one at 915 Prairie avenue, that city.

Messrs. Auding and Berger have opened a moving picture theater at Wichita Falls. They are constructing a \$20,000 theater at Childress.

The "Isis" is the name of a moving picture theater to be erected at the corner of Main street and Prairie avenue, Houston, by the firm of Tuffly, Scoggins and Tuffly. It will be one of the finest in that section and it is expected to have the house ready for opening early in January.

WASHINGTON.

C. Allen has been granted permission to erect a moving picture theater at 1327 East Madison street, Seattle, and Hans Pederson will conduct one at 2423 Jackson street.

The Peerless moving picture theater at Montesano has been purchased by Messrs. Mack McKee and Wm. L. Hawkes, who will make a number of improvements and will change the name to the Savoy.

WEST VIRGINIA.

The Kanawha Film company of Charleston has been incorporated to buy, sell and lease moving picture machines. The capital stock is \$5,000 and the incorporators are J. Shirley Ross, William C. Fagg, R. E. Creel, F. Earl Hunt and J. B. White, all of Charleston.

WISCONSIN.

The Fern Amusement company is preparing to erect another moving picture theater at Third and Clark streets, Milwaukee.

Plans have been prepared for a moving picture theater to be erected at Green Bay avenue and Ring street, Milwaukee, by Edward Kezick.

Herro Brothers have opened a moving picture theater in the auditorium at Columbus.

A new moving picture theater will be erected at Thomas and Murray streets, Milwaukee, for David J. Borun. The architects are Schutz & Seeler.

Plans have been prepared for a moving picture theater to be erected at Center and Twenty-second streets, Milwaukee, by C. Cavanaugh, at a cost of \$7,000.

Arthur Johnson and Grant Conklin will engage in the moving picture business at Prescott.

W. N. Danielfs will conduct a moving picture and vaudeville house at Rice Lake.

The "Bell" is the name of a large moving picture theater opened recently at Fourteenth street and North Avenue, Milwaukee, by James Cochrane, proprietor and manager.

Sherwood & McWilliams, proprietors of the Grand and Fair Play theaters, La Crosse, have filed articles of incorporation with the secretary of state. The capital stock is \$10,000 and the incorporators are Jay E. Sherwood, H. B. Sherwood and Frank J. McWilliams. The objects of the corporation are to manage and operate all kind of amusement enterprises, including moving picture shows.

The Gem theater has been opened at the corner of Broadway and Walnut streets, Green Bay, under the management of Anton Nelson. It is conducted by the Gem Theater company and it is the intention of the parties interested to secure six other houses in Wisconsin cities to join an organization controlled by them.

L. W. Anderson, manager of the Mer Mac theater at Neenah was elected a member of the board of directors of the Moving Picture League of Wisconsin. The object of the league is to raise the standard of the morals of both the exhibitions and the exhibitors.



"You Hear a Good Deal About Specialization"

in Law, Medicine and Plain Business. It's an age of "specialization" in pretty nearly everything—so why not The Motion Picture—that greatest triumph of these modern times.

WE'RE SPECIALISTS in WESTERN Films. They're made to satisfy that ever increasing demand for more knowledge of the West—its Business Opportunities—its Monster Irrigation Projects—its Fortune-Making Fruit Farms.

YOU CAN'T DENY the existence of that demand—if your patrons are just ordinary, every-day Americans it's a safe bet they know a thing or two about California, and what they don't know they want to know. You've met the man just returned from his first trip to California and his enthusiasm was contagious, wasn't it?

AND THERE YOU HAVE IT—OUR IDEAL—TO PORTRAY THAT GREAT WEST JUST AS IT EXISTS TO-DAY!

WE EMPLOY the best talent anywhere obtainable to that end. **AMERICAN FILMS** represent the highest development in the Art of Pantomime (comedy or drama) and the Photography simply couldn't be improved.

You couldn't ask more. You couldn't run a Three Reel Program without a Western Picture, and if you've got to run a Western Picture why not run the BEST; and **THE BEST is AMERICAN**—first, last and all the time.

Are you on?

TWO CURRENT "AMERICANS" THAT WILL INTEREST YOU.

"JOLLY BILL OF THE ROLLICKING R"

(Release Date November 27. Approximate Length 1,000 Feet.)

Jolly Bill simply couldn't be tidy—so the "boys" bundled him off to Miranda; he proposed—and she—wonder of wonders! just happened to need a man! Off they went to Frisco. The cowboys met them on their return and promptly fainted away at the sight! For here was Untidy Bill toggled out in the very latest—and all through the efforts of Miranda. How long did it last? The film itself can best answer that question. Don't miss one of the liveliest, jolliest and all-around funniest films of the season.

"THE SHERIFF'S SISTERS"

(Release Date November 30. Approximate Length 1,000 Feet.)

Edith Howard loved Jack Evans in vain. When her sister, Clara, returned from the boarding school, Jack promptly fell in love with her. As for Edith—well, Jim Dawson loved Edith but she hated him. Both men asked the consent of the father, but Dawson couldn't see either of them. He was killed by a pistol bullet. His son, the sheriff and brother of the two girls, arrived on the scene in time to find Jack with a smoking revolver in his hand. Circumstantial evidence of the strongest kind, wasn't it? But Jack didn't kill him and was finally freed. And that through the efforts of the girl he scorned. How? Well you should see it. A drama that will catch you in the throat.

AMERICAN FILM MFG. CO.

Bank Floor, Ashland Block,

CHICAGO

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY, as they may be obtained of the manufacturers.

LICENSED

Date	Title	Maker	Length
DRAMA			
10-16	The Unveiling	Biograph	998
10-16	The Colleen Bawn (3 Reels)	Kalem	3,000
10-16	The Gambler's Dream	Pathe	1,000
10-16	Making a Man of Him	Selig	1,000
10-16	The Fighting Parson	Vitagraph	1,000
10-17	An Old Sweetheart of Mine	Edison	1,000
10-17	A False Suspicion	Essanay	1,000
10-17	On Separate Paths	Selig	1,000
10-18	Ordered to Move On	Eclipse	605
10-18	Daniel Boone's Bravery	Kalem	1,000
10-18	The Cure of John Douglas	Lubin	1,000
10-18	The Ranch Girl's Terrible Mistake	Pathe	1,000
10-18	The Adventures of Billy	Biograph	999
10-19	The Cross of Pearls	Melies	1,000
10-19	The Renegade Brother	Pathe	1,000
10-19	How They Stopped the Run on the Bank	Selig	1,000
10-20	A Conspiracy Against the King	Edison	1,000
10-20	The Mesquite's Gratitude	Kalem	1,000
10-20	His Better Self	Selig	1,000
10-20	The Cabin Boy	Vitagraph	1,000
10-21	A Western Redemption	Essanay	1,000
10-21	The Masked Huntsman	Gaumont	784
10-21	A Puritan Courtship	Pathe	1,000
10-21	Lady Godiva	Vitagraph	1,000
10-23	A Prisoner of Mexico	Kalem	1,000
10-23	The Scandal Mongers	Lubin	1,000
10-23	The Traitor	Pathe	730
10-23	Coals of Fire	Selig	1,000
10-24	Why the Sheriff Is a Bachelor	Selig	1,000
10-25	A Woman's Slave	Eclipse	950
10-25	The Lost Freight Car	Kalem	1,000
10-26	The Long Road	Biograph	999
10-26	A Gypsy Bride	Melies	1,000
10-26	In Frontier Days	Pathe	625
10-26	Lost in the Jungle	Selig	1,000
10-27	Pals	Essanay	1,000
10-27	The Perils of the Plains	Kalem	1,000
10-27	A Painter's Idyl	Selig	1,000
10-27	Kitty and the Cowboys	Vitagraph	1,000
10-28	The Kid from the Klondyke	Edison	1,000
10-28	The Forester's Plea	Essanay	1,000
10-28	Fridolin	Gaumont	578
10-28	Love's Victory	Lubin	1,000
10-28	Saved by the Flag	Pathe	1,000
10-28	Regeneration	Vitagraph	1,000
10-30	Love in the Hills	Biograph	998
10-30	For Her Brother's Sake	Kalem	1,000
10-30	Somebody's Mother	Lubin	1,000
10-30	Grandfather's Violin	C. G. P. C.	754
10-30	Captain Barnacle, Diplomat	Vitagraph	1,000
10-31	The Reform Candidate	Edison	1,000
10-31	The Widower	Gaumont	1,020
10-31	Captain Brand's Wife	Selig	1,000
10-31	Madge of the Mountains	Vitagraph	1,000
11-1	Trapped	Eclipse	975
11-1	Love Moulds Labor	Pathe	941
11-1	Southern Soldier's Sacrifice	Vitagraph	1,000
11-2	Right or Wrong	Melies	360
11-2	A Sioux Lover's Strategy	Pathe	899
11-2	The Inner Mind	Selig	1,000
11-3	The Girl and the Motor Boat	Edison	1,000
11-3	The Price of Ambition	Kalem	1,000
11-3	An Episode Under Henri III.	C. G. P. C.	968
11-4	Love and Hatred	Edison	1,000
11-4	The Outlaw Deputy	Essanay	1,000
11-4	The Jestling Prince	Gaumont	787
11-4	The Coward	Pathe	1,000
11-4	A Message from Beyond	Vitagraph	1,000
11-6	The Battle	Biograph	1,084
11-6	The Coquette	Selig	1,000
11-6	Her Cowboy Lover	Vitagraph	1,000
11-7	He Fought for the U. S. A.	Essanay	1,000
11-7	The Vagabond	Gaumont	623
11-7	Western Hearts	Selig	1,000
11-7	Auld Lang Syne (2 reels)	Vitagraph	2,000
11-8	An Eye for an Eye, or The Last Days of King Henry III. of France	Eclipse	1,000
11-8	White Brave's Heritage	Kalem	1,000
11-8	Arbutus	Vitagraph	1,000
11-9	The Trail of Books	Biograph	994
11-9	The Spur of Necessity	Melies	1,000
11-9	Terms of the Will	Pathe	820
11-9	Old Billy	Selig	1,000
11-10	The Black Arrow	Edison	1,000
11-10	The Empty Saddle	Essanay	1,000
11-10	The Engineer's Daughter	Kalem	1,000
11-10	The Bandit's Bride	Pathe	738
11-10	Lieut. Grey of the Confederacy	Selig	1,000
11-11	The Girl Back East	Essanay	1,000
11-11	The House of Execution	Gaumont	787
11-11	The House that Jack Built	Lubin	1,000
11-11	Love's Renunciation	Pathe	1,000

Date	Title	Maker	Length
11-11	An Aeroplane Elopement	Vitagraph	1,000
11-13	When California Was Won	Kalem	1,000
11-13	His Chorus Girl Wife	Lubin	1,000
11-13	In the Days of Gold	Selig	1,000
11-13	Suffer Little Children	Vitagraph	1,000
11-14	Vendetta	C. G. P. C.	650
11-14	The Bootlegger	Selig	1,000
11-14	The Girl and the Sheriff	Vitagraph	1,000
11-15	The Hindu Jewel Mystery	Eclipse	1,015
11-15	The Desert Well	Kalem	1,000
11-15	A Brother in Arms	Pathe	1,000
COMEDY			
10-16	The Maniac	Lubin	1,000
10-17	Done Brown	Gaumont	833
10-18	Mike's Hero	Edison	1,000
10-18	Selecting His Heiress	Vitagraph	1,000
10-19	Their Tiny Babies	Essanay	1,000
10-19	'Tis Better to Have Loved and Lost	Essanay	1,000
10-19	Git a Hoss	Lubin	1,000
10-20	Dr. Bill's Patient	Essanay	1,000
10-20	Eva Moves In	Pathe	298
10-20	Up the Flue	Pathe	260
10-21	Three of a Kind	Edison	1,000
10-21	Her Exclusive Hat	Lubin	155
10-21	Willie's Conscience	Lubin	320
10-23	Through His Wife's Picture	Biograph	530
10-23	The Inventor's Secret	Biograph	468
10-23	The Foolishness of Jealousy	Vitagraph	1,000
10-24	The Tricked Trickster	Essanay	1,000
10-24	The Family Pet Revenge	Essanay	1,000
10-24	Jimmie in Love	Gaumont	555
10-24	Wig Wag	Vitagraph	1,000
10-25	The Fairies' Banquet	Edison	400
10-25	How the Telephone Came to Town	Edison	600
10-25	The Tars Ashore	Lubin	1,000
10-25	Revolution in a Bachelors' Club	Pathe	1,000
10-25	Aunt Huldah, Matchmaker	Vitagraph	1,000
10-26	Too Many Engagements	Essanay	1,000
10-26	A Rural Conqueror	Lubin	1,000
10-27	An Island Comedy	Edison	1,000
10-27	Mother Is Strong on Hypnotism	Pathe	470
10-30	A Burlesque Bullfight	C. G. P. C.	210
10-30	Little Injun	Selig	1,000
10-31	Outwitting Papa	Essanay	1,000
11-1	The Rise and Fall of Weary Willie	Edison	1,000
11-1	The Plot Against Bertie	Kalem	1,000
11-1	A Gay Time in Atlantic City	Lubin	1,000
11-2	A Victim of Circumstances	Biograph	382
11-2	Their First Divorce Case	Biograph	616
11-2	The Right John Smith	Essanay	364
11-2	Hi Feather at the Fair	Essanay	636
11-2	One on Reno	Lubin	1,000
11-2	Mexican as It Is Spoken	Melies	590
11-3	Bill Bumper's Bargain	Essanay	1,000
11-3	His First Long Trousers	Selig	500
11-3	The Gossip	Vitagraph	1,000
11-4	The Mexican	Lubin	1,000
11-6	The Luck of Reckless Reddy	Kalem	1,000
11-7	A Modern Cinderella	Edison	1,000
11-7	Aunt Jane's Legacy	Lubin	1,000
11-7	Uncle's Money	C. G. P. C.	656
11-8	Logan's Babies	Edison	1,000
11-8	Who Owns the Baby?	Lubin	1,000
11-9	Showing Uncle	Essanay	400
11-9	Gee Whiz	Essanay	600
11-9	Jack's Umbrella	Lubin	1,000
11-10	Who's Who	Vitagraph	1,000
11-11	Willie Wise and His Motor Boat	Edison	650
11-13	Dooley's Scheme	Biograph	530
11-13	Won Through a Medium	Biograph	467
11-14	Ludwig from Germany	Edison	1,000
11-14	Hubby's Scheme	Essanay	1,000
11-14	Jimmie and His Country Uncle	Gaumont	820
11-15	The Living Peach	Edison	600
11-15	Some Mother-in-Law	Lubin	1,000
11-15	The Charming Mama	Vitagraph	1,000
SCENIC			
10-17	A Fairyland of Frost and Snow	Gaumont	163
10-18	Madeira, Portugal	Eclipse	385

DAILY LICENSED RELEASES.

MONDAY: Biograph, Kalem, Lubin, Pathé, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Gaumont—Kleine, Pathé, Selig, Vitagraph.
WEDNESDAY: Edison, Kalem, Eclipse—Kleine, Lubin, Pathé, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathé, Selig.
FRIDAY: Edison, Essanay, Kalem, Pathé, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Gaumont—Kleine, Lubin, Pathé, Vitagraph.

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
10-20	A Trip Down the Magdapis River.....	Pathe	280	11-6	The Three-Shell Game	American	1,000
10-23	Nomadic Tribes in El Kantara, Algeria.....	Pathe	210	11-6	A Coward's Regeneration	Yankee	900
10-26	The Island of St. Kidla, Scotland.....	Pathe	360	11-7	A Race for a Bride	Bison	900
10-27	Funeral in Auram	Pathe	200	11-7	The Missing Heir	Thanhouser	900
10-28	The Principality of Monaco.....	Gaumont	400	11-8	Dolly's Doll	Ambrosio	
11-3	Seeing Indianapolis	Selig	500	11-8	The Moonshiners' Trial	Champion	950
11-4	Belgian Cavalry at Exercise	Gaumont	200	11-8	A True Westerner	Nestor	900
11-7	A Trip on a Dirigible Balloon.....	Gaumont	331	11-8	Marriage	Reliance	900
11-9	Review of Paris Garrison	Pathe	135	11-9	The Mexican	American	1,000
11-11	Icebergs Off Labrador	Edison	340	11-9	The Wife's Awakening	Imp	1,000
11-11	Mauresa, a Spanish Town	Gaumont	200	11-9	Saints and Sinner	Rex	900
11-14	The Outskirts of Paris	Gaumont	164	11-10	Wenona's Broken Promise	Bison	900
11-15	The Y. M. C. A., Lake George, N. Y.....	Edison	400	11-10	Grandmother Love	Solax	900
TOPICAL.							
10-17	Pathe's Weekly	Pathe	1,000	11-10	The Last of the Mohicans.....	Thanhouser	
10-17	Vitagraph Monthly	Vitagraph	1,000	11-11	For the Tribe	Powers	900
10-24	A Day at West Point	Edison	1,000	11-11	The Track Walker	Reliance	900
10-24	Pathe's Weekly	Pathe	1,000	11-11	The Eastern Cowboy	American	1,000
10-25	Athletics vs. Giants	Essanay	1,000	11-13	The Redemption of a Coward.....	Champion	900
10-31	Pathe's Weekly	Pathe	1,000	11-13	The Legend of the Eagle	Eclair	925
11-6	Pathe's Weekly	Pathe	1,000	11-13	The Fallin' Club	Imp	1,000
11-13	Pathe's Weekly	Pathe	1,000	11-13	Into the Light	Yankee	900
EDUCATIONAL.							
10-21	Opening Flowers	Gaumont	216	11-14	The Winning of Wonega	Bison	900
10-21	Tobacco Industry	Lubin	523	11-14	When We First Met	Powers	
10-24	The Ostrich Plume Industry, France.....	Gaumont	428	11-15	The Passing of Sal	Champion	950
10-27	Logging and Milling in Sweden.....	Pathe	320	11-15	The White Medicine Man.....	Nestor	900
11-1	The Greatest of Engineering Feats.....	Kalem	321	11-15	The Moonshiners	Reliance	900
11-7	Making Artificial Flowers	C. G. P. C.	960	COMEDY.			
11-8	The Story of the Typewriter.....	Pathe	345	10-10	Thou Shalt Not Steal	Powers	700
11-14	The Birth of a Flower	C. G. P. C.	236	10-11	He Was a Millionaire	Solax	950
11-10	The Astis	Pathe		10-13	Bill, Police Cyclist	Lux	390

INDEPENDENT

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
DRAMA.							
10-10	The Pioneer's Mistake	Bison	950	10-10	Thou Shalt Not Steal	Powers	700
10-10	The Highest Law	Thanhouser	950	10-11	He Was a Millionaire	Solax	950
10-11	The Little Chimney Sweep	Ambrosio	950	10-13	Bill, Police Cyclist	Lux	390
10-11	What the Indians Did	Champion	950	10-13	Society Hoboes	Yankee	900
10-11	Let Us Smooth the Way	Nestor	930	10-14	Tweedledum's Monkey	Ambrosio	
10-11	The Human Sacrifice	Reliance		10-14	Tweedledum and One of His Tricks.....	Ambrosio	
10-12	The Cowboy and the Outlaw	American	1,000	10-14	Mutt and Jeff and the Black Hand.....	Nestor	
10-12	The Better Way	Imp	1,000	10-14	Romance and Uppercuts	Nestor	
10-12	Chasing a Rainbow	Rex	950	10-16	A Lucky Change	Eclair	805
10-13	The Indian Rustlers	Bison	930	10-16	The Last Kerchief	Yankee	
10-13	A Dog in the Corner's Den	Lux	593	10-17	Yarn of a Baby's Shirt	Powers	
10-13	His Mother's Hymn	Solax	950	10-17	Headline Acrobats	Powers	
10-13	The Temper and Dan Cupid	Thanhouser	950	10-18	The Town Marshal	Nestor	
10-14	Secret of the Underground Passage	Great Northern	950	10-18	A Corner in Criminals	Solax	
10-14	Running Fawn's Chief	Powers	990	10-18	A Lover's Ruse	Solax	
10-14	A Narrow Escape	Reliance	930	10-20	Bill Pays His Debts	Lux	442
10-16	Three Daughters of the West.....	American	850	10-20	Henpecked Bertie Goes Fishing	Lux	514
10-16	A Girl and a Spy	Champion	950	10-21	His Fidelity Investigated	Great Northern	900
10-16	Uncle Pete's Ruse	Imp	1,000	10-21	Foolhead Quarrels With His Sweetheart	Itala	
10-17	A Western Bride	Bison		10-21	Mutt and Jeff Join the Opera Co.....	Nestor	
10-17	The Early Life of David Copperfield, Part I.....	Thanhouser	750	10-21	That Blessed Baby	Nestor	
10-18	The Conversion of St. Anthony.....	Ambrosio	950	10-23	Youth! Queen of Hearts.....	Eclair	740
10-18	Circumstantial Evidence	Champion	950	10-23	Percy Gets Tired of the Theater.....	Eclair	260
10-18	The Trapper's Daughter	Reliance	900	10-24	John Baxter's Ward	Powers	
10-19	The Lonely Range	American	1,000	10-25	Percy and His Squaw	Solax	
10-19	The Aggressor	Imp	1,000	10-27	Bill, His Wife, and the Water.....	Lux	455
10-19	Her Sister	Rex	900	10-27	Bertie and His Rivals.....	Lux	455
10-20	A Warrior's Treachery	Bison	900	10-28	Toto and the Dummy	Itala	
10-20	His Better Self	Solax	900	10-28	Mutt and Jeff Discover a Wonderful Remedy.....	Nestor	
10-20	The Satyr and the Lady	Thanhouser	900	10-28	Dippy Advertises for a Pup	Nestor	
10-20	The Man Who Came Back	Yankee	900	10-31	Apples and Destiny	Powers	
10-21	The Awakening of John Clark.....	Powers	900	10-31	The Progressive Book Agent	Powers	
10-21	Divorce	Reliance	900	11-1	The Cowboy's Pie	Champion	950
10-23	The Horse Thief's Bigamy	American	1,000	11-1	Big Noise Hank	Nestor	900
10-23	The Copperhead	Champion	950	11-1	A Mix-Up in Suit Cases	Reliance	900
10-23	A Biting Business	Imp	1,000	11-1	Following Cousin's Footsteps	Solax	900
10-23	The Drummer Boy of Shiloh.....	Yankee	900	11-3	Bill and the Bear	Lux	554
10-24	A Noble Red Man	Bison	900	11-3	Tommy's Camera	Lux	593
10-24	The Little Brown Calf	Powers	950	11-4	The Actor as a Soldier	Great Northern	900
10-24	Little Emily and David Copperfield, Part II.....	Thanhouser	950	11-4	Foolhead's Holiday	Itala	
10-25	Salambo	Ambrosio		11-4	Mutt and Jeff and the Lady Stenographer	Nestor	
10-25	Law or the Lady	Champion	950	11-4	The Suit Case Mystery	Nestor	
10-25	Lone Bill's Last Ride	Nestor	900	11-6	Willie Challenges Jim Jackson.....	Eclair	
10-25	The Empty Crib	Reliance	900	11-6	Waiting at the Church	Imp	1,000
10-26	The Trail of the Eucalyptus.....	American	1,000	11-8	Tweedledum's Motor Car	Ambrosio	
10-26	The Waif	Imp	950	11-8	An Interrupted Elopement	Solax	900
10-26	A Breach of Faith	Rex	900	11-10	Bill Taken for a Ghost	Lux	426
10-27	An Indian Hero	Bison	900	11-10	The Diversion of a Nursemaid	Lux	495
10-27	For Big Brother's Sake	Solax	900	11-10	He Didn't Like the Tune	Yankee	
10-27	The Jewels of Allah	Thanhouser	900	11-11	A Woman's Wit	Great Northern	900
10-27	Flower of the Forest	Yankee	900	11-11	The Effect of a Racket	Itala	
10-28	The Vicissitudes of Fate	Great Northern	900	11-11	Desperate Desmond Almost Succeeds.....	Nestor	
10-28	The Revenue Officer's Last Case	Powers	900	11-14	The Tell-Tale Parasol	Powers	
10-28	The Test of a Man	Reliance	900	11-14	The Higher the Fewer	Thanhouser	900
10-30	The Stronger Man	American	1,000	11-15	Tweedledum's Monkey	Ambrosio	
10-30	A Father's Heart	Eclair	920	11-15	Tweedledum and One of His Tricks.....	Ambrosio	
10-30	His Dress Suit	Imp	800	11-15	Baby Needs Medicine	Solax	900
10-30	The Van Osten Jewels	Yankee	900	SCENIC.			
10-31	The Cattleman's War	Bison	900	10-16	The Caves of LaJolla	American	150
10-31	The Loves of David Copperfield, Part III.....	Thanhouser	1,000	10-16	Lake Garda	Eclair	185
11-1	Judas	Ambrosio		10-17	First Mail by Aeroplane	Powers	
11-2	The Water War	American	1,000	10-30	Field Day Sport at Ft. Riley.....	Champion	950
11-2	King, the Detective	Imp	1,000	10-30	A Few Moments with Steeplejack Lindohm.....	Imp	200
11-2	The Tale of a Cat	Rex	900	11-7	Mobilization of the American Fleet.....	Powers	
11-3	A Young Squaw's Bravery	Bison	900	EDUCATIONAL.			
11-3	A Heroine of the Revolution	Solax	900	10-28	The Rearing of Pheasants.....	Itala	
11-3	Their Burglar	Thanhouser	900	11-6	Life Under the Sea	Eclair	
11-3	At Daisy Farm	Yankee	900				
11-4	The Pride of the West	Powers	900				
11-4	The Greater Love	Reliance	900				
11-6	Folks of Old Virginia	Champion	950				

DAILY INDEPENDENT RELEASES

MONDAY: American, Champion, Eclair, Imp, Yankee.
TUESDAY: Bison, Powers, Thanhouser.
WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.
THURSDAY: American, Imp, Itala, Rex.
FRIDAY: Bison, Lux, Solax, Thanhouser, Yankee.
SATURDAY: Great Northern, Itala, Powers, Reliance, Nestor.

MOTOGRAPHY

Published Monthly by ELECTRICITY MAGAZINE CORPORATION, Monadnock Building, Chicago

EXPLOITING
MOTION PICTURES

MABEL TALIAFERRO
SELIG'S SUPERB
"CINDERELLA"



READ WHAT THEY CONTINUE TO SAY ABOUT THE

Simplex

THE PEER OF ALL
MOVING
PICTURE
MACHINES

Star Palace Theater, Patchogue, N. Y., Nov. 23, 1911.
MANHATTAN SLIDE CO., 124 E. 14th Street, New York.

Gentlemen:—I wish to congratulate you on the attention you gave me in installing a "Simplex" Motion Picture Machine. I have used in the course of my time as exhibitor, several leading machines, but can truthfully say that they did not compare with the picture projected by this machine. The simplicity of its action and the little care that it needs, together with its proof against fire, makes it an ideal machine for the exhibitor.

Wishing you every success, I beg to remain, Respectfully yours, GEO. T. HOLMES.

Champaign, Ill., Nov. 8th, 1911.

SIMPLEX SALES AGENCY, 23 E. 14th Street, New York.

Gentlemen:—Your letter received. I wish to say that the Simplex is the greatest machine on the market today. I have used four other makes, and to my judgment, there is no comparison. If you care to use me as a recommendation, you may do so, it is from the heart. I have had lots of experience with machines. Considering everything, it is several years ahead of anything now on the market.

Yours very truly,

H. H. JOHNSON.

Galveston, Texas, Tribune, Friday, Sept. 29, 1911.

"The Hulsey series of moving picture theaters of Galveston has shown its intention of co-operating with the city in every possible means to insure against the arising or spreading of fire by procuring eight "fool and fireproof" picture machines. They are the first of their kind in the South. The only danger, practically, that can befall a moving picture theater is a film fire, and the fact that the same is shown from the rear of the theater is a constant source of danger. With the Simplex machines, two of which are being installed in each of the Hulsey theaters, this is impossible even through carelessness of the operator.

"Another feature with this latest innovation in the moving picture world is the arrangement of the shutter, which is so connected with the machine as to almost wholly obviate the eye worry, so often met in moving picture theaters."

PRECISION MACHINE CO. SALES AGENCY, 23 E. 14th Street, New York.

Gentlemen:—The Simplex machine was inspected by the Canadian authorities, and they pronounced it absolutely fireproof. They stated that on account of the fireproof construction of the machine they may recommend that the booth be dispensed with entirely, and that the machine be installed on a platform so that the operator will be in full view of the audience at all times, and any one can see whether he is violating any fire regulations.

Yours truly,

E. H. MOZART, Monopole Film Company.

"Just the machine this department has been looking for."

New York City Official Inspector, Bureau Water, Gas and Electricity.

SIMPLEX OFFICE, 23 E. 14th Street, New York City.

Gentlemen:—Since we first exploited the moving picture as an amusement attraction sixteen years ago, at the Eden Musee, we have used many projecting machines. Money has been no object to procure the best results, and, as a consequence, we have the reputation of showing the clearest, steadiest and most satisfactory pictures in the country. The new "Simplex Projector," the first one of which was operated here, and has been steadily used for the last three months, is undoubtedly the best machine we have ever operated.

EDEN MUSEE AMERICAN CO.,

E. J. Crane, Manager

SIMPLEX SALES AGENCY, 23 E. 14th Street, New York City.

Gentlemen:—We have just installed one of your "Simplex" Projecting machines, choosing it after an exhaustive examination of all other makes. For absolute perfection and precision, coupled with extreme simplicity, it is everything that can be desired—a fact when TESTING films to determine the accuracy of perforation and printing machines of the UTMOST importance.

Yours truly,

THE "REX" MOTION PICTURE MFG. CO., 573 Eleventh Ave., New York

New York, Boro of Brooklyn, Oct. 3, 1911.

MANHATTAN SLIDE CO., 124 E. 14th Street, New York City.

Gentlemen:—The "Simplex" Moving Picture Machine that I bought through you is undoubtedly the best projector we have ever used in Prospect Hall. After using the other machines, I cheerfully state that the "Simplex" is decidedly the best and gives us entire satisfaction.

Yours very truly,

WM. D. KOLLE, Prop.

No More Trouble With the Departments if You Use the Simplex
Sales Agency, 23 E. 14th Street, New York

MOTOGRAPHY

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Above, a scene from Selig's "George Warrington's Escape," written and produced by Hobart Bosworth. Below, a scene from Selig's "Evangeline," adapted and produced by Hobart Bosworth from Longfellow's Beautiful Poem.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

VOL. VI.

CHICAGO, DECEMBER, 1911.

No. 6.

THE FAVOR OF THE CLERGY.

ON nearly all subjects below the sacred clergy differ in opinion as widely as do the laymen. Dancing, for example, comes in for alternate praise and censure as we go the rounds of the church. And so skilled are many of these excellent clergymen in expounding the light as they see it—for that is their life work and study, just as exploiting pictures is yours—that they convince many of their hearers, no matter which way their argument tends. So it is not strange that while some among the clergy favor, others condemn the motion picture. Of course we are inclined to think those who favor broader minded than those who condemn. Perhaps we are biased, because we know so much good of pictures, and so little of evil. But we have an irrefutable argument. In practically all cases those of the clergy who condemn know nothing of the object of their censure, while those who favor have studied the subject at close range.

The pamphlet published by the Rev. Herbert A. Jump, a Congregational minister of New Britain, Conn., under the title "The Religious Possibilities of the Motion Picture," which has been quoted a number of times during the last year in these columns, has become a classic in its peculiar field. And the Rev. Mr. Jump has since contributed other articles to the religious and lay press, not exactly in defense of pictures—for to his optimistic mind they need little defense—but rather suggesting ways for their further use as an educational force.

No doubt the Rev. Mr. Jump by reason of his unusual energy, enterprise and optimism, and because he was almost a pioneer in the extension of clerical favor to the picture, has received greater recognition along that line than any of his brothers. But it be short-sighted indeed to ignore the very real help that is being offered by many of the gentlemen of the cloth. The spirit of malice is still strong against the picture, and we need support of the kind that only the leaders of the spiritual and beneficent can give.

In Lancaster, Penn., last month, the Rev. Clifford G. Twombly, rector of St. James' church, delivered a sermon which was virtually a study of the value and dangers of the motion picture show. His text was "Prove all things, hold fast to that which is good."—I Thes. 5:21. It is our purpose to excerpt here such parts of Rev. Mr. Twombly's sermon as seem to suggest possibilities for bringing about a better appreciation of the uplift forces of the picture, either present or potential. We therefore pass over the many good things Rev. Mr. Twombly says about the pictures with the mere comment that they are enthusiastic enough to prove him a friend of the films. The faults he finds are these:

The chief danger in the moving picture show, is in the emotional and sensational side of it. There is always (at least it has been so in every show which I have attended) one film, and often there is more than one, sometimes there are three or four films, one after the other, of the sensational type—a harrowing death, or a thrilling rescue, or a dashing and sentimental love-making, or an exciting fight, or a pathetic or unjust imprisonment, or a

moving act of sacrifice, or some realistic agony, or anguish of distress, or shock of sorrow. And too much of this sort of thing is not good food to live upon, especially for young people.

Let me give three examples, among which many I might give, of such films:

First. Two men are shot in a cabin by Indians. They go through their death throes on the floor, and finally manage to crawl over each other and shake hands before dying with faces upturned to the ceiling (while from fifty to one hundred little children watch them from the front seats).

Second. Another film is a lighthouse story, in which the heroine is carried out to sea by a storm, while she stands up in her boat wringing her hands. The next day the empty boat is washed up against the rocks, while her aged father and her frenzied artist-lover try in vain to catch it. The father (the old light-house keeper) is then found dead in his light-house from shock, and the lover proves his faithfulness to the girl by tending the light-house all the rest of his days.

Third. A sea-captain is left by his mutinous crew on a desert island, with his two mates. Then he is shown as an old man in ragged clothes, the last survivor of the three, burying his last companion with a stick for a shovel. He has lost his mind, but at last is rescued and brought back to himself again by being shown a photograph of his wife.

Such pictures (and many others of a similar type) stir the emotions of the majority of people continually; and when the habit is formed of feeding upon such emotions often and regularly (which is a very easy habit to form) it becomes a dangerous thing.

The emotions are intended to incite a man to action. When they do not, or when neither opportunity nor time is taken for action, the emotions themselves become less and less healthy and powerful with less and less driving power. They are like the driving wheels of a locomotive going round and round in the same place on the track and never driving the engine forward. They wear out the machinery quicker than anything else. Moreover, more and more abnormal things are required to stir them deeply. They call for more and are gradually less able to be moved by the true things of life. The man becomes blase and effete, or a merely sentimental and vapid creature, a being with sadly weakened will, and no virile strength.

"Neither physically nor mentally," says President King, in his Rational Living, "are we constituted for continuously tense feelings, and when the tenseness is continually forced we make wholesome, simple and lastingly happy living impossible."

Healthful and helpful emotions which lead to wholesome action are most advantageous, but (as the wise philosopher says) "we must utilize the intervals between strong emotions." We must have time between the emotions to put them into effect.

"No high emotions, no dreams, no ruptures, no thrills, no beatific visions (Carlisle says) will avail anything if they do not mean better life shown in more active service."

To settle back, content with the dream alone, or the pleasant or exciting feeling and emotion, is to lose more and more the power of perservering and determined action, which alone makes worthy life.

It is, moreover, like reading exciting blood and thunder (but not necessarily immoral) novels all the time. It makes good, simple, natural, healthy, elevating, strengthening reading seem tame and stupid and impossible. And so, for people to feed upon this kind of moving picture food too often is like going to stirring and emotional plays at the theater two or three times a week. It vitiates and burns out the healthy and powerful emotional life which stirs to action, and weakens the will, and the emotional life, in-

stead of growing ever deeper and stronger, is continually made shallower and less powerful.

Here, then, is the danger, that too much of the emotional and sensational and exciting and tragic may unfit people, and especially young people, for simple, healthful, active, persevering, efficient, normal life (or lead them to copy the unhealthy), and that the taste for simple pleasures may be lost, and normal, ordinary life and work grow to seem tame and uninteresting, and not worth while. This, I sometimes think, may explain to some extent the lack of continued interest in simple pleasures which we find in many boys and girls today, and their desire for something new and exciting all the time. It is impossible to feed upon this sort of food all the time and be healthy.

I heard of a boy last week who had gone to moving picture shows steadily (three times a week or so, I suppose) for a year, and had become tired of them and stopped. That was regarded as a healthy sign. Let us hope that it was! But it may also have been a sign that his emotions were burned out, and could no longer be fired, that he had become blasé even to the real experiences of life, and that his moral nature had suffered great damage.

We must admit that he has something of a case. It is the deliberate intention of the motion picture producer, the playwright, even the novelist, to stir the emotions; and usually the popularity of a player or writer is in direct proportion to his ability to excite the normally dormant emotional side of man. This is not a defense; it serves merely to show that motion pictures follow no new law in their psychology, and their producers can hardly be censured for treading close to the paths of literature and the staged drama.

But there is another element, another factor in the showing of the motion picture drama. We must remember the children! When admission prices were placed at five and ten cents, it was because the cost of the entertainment was small enough to allow such a rate—not because those prices would tempt the children. Yet today the motion picture is not only the greatest amusement for everybody, but it is pre-eminently a children's entertainment simply because of its price. No one will deny that today the picture stands shoulder to shoulder with the legitimate drama, even in the matter of possible admission price. At a dollar a head no more children would attend the picture theater than now attend the legitimate theater. But the condition existing is not a dollar a head, but five or ten cents a head.

Every week pictures are turned out that demand our admiration for their wonderful acting. We marvel that our emotions can respond to an image of light and shadow on a screen. We even come to know the name and something of the personality of those whose counterfeit presentments play so strongly upon our heart-strings. But do we always remember that what is a marvelous bit of acting to us comes near to awful reality to the children of the audience? Are we justified in dwelling on death-bed scenes, deliriums and agonies when we think of the little minds absorbing it all, the virgin emotions whose intensity is reinforced by fresh imaginations and ignorance of life?

It is trite in literary circles that the beginner always writes tragedy. It is instinctive with him. Yet he knows that there is practically no sale for the tragic story. Why does he do it? Simply because in his inexperience, it is the only weapon he has against the somewhat blasé emotions of the reading public. He realizes that he must strike deep if at all; and tragedy is the primitive means to that end.

The first producers of motion picture drama were like novitiate story writers. They were groping for the human heart of the audience. And they found it with that same old hackneyed trick of tragedy. Today it is no longer necessary to depict heart-wringing scenes on

the screen to gain attention, any more than it is necessary for the publisher of a popular magazine to print heart-wringing stories to sell his books. It is not necessary—and the best producers are not doing it any more. Since it has been proven unnecessary, it is time for all producers to abandon it.

So after all, it is only for comparatively few that we are publishing some of Rev. Mr. Twombly's views and adding our own comments. And to those few, those producers who have not yet realized that it is weakness, not strength, in a play that forces it to lean on emotional excitement, and to those few exhibitors who still judge of a play by its emotional effect, we would repeat: Remember the children!

MEETING AN UNJUST ATTACK.

UNJUST attacks upon the work we are engaged in naturally arouses our indignation, especially when those attacks are but a means to a selfish end or a bid for notoriety. Our first impulse is to shout back an angry denial, sacrificing our dignity in a desire for recrimination. The second, cooler thought is to ignore the trumped up charges as unworthy of reply, leaving to the perspicacity of the public the correctness of the final decision. The former course is of little worth, since denial is expected even of the guilty. The second course, dignified and gentlemanly though it be, is open to misconstruction and seldom receives the approbation it deserves.

There is a third course which is a refinement of the two, but which is only possible where efficient organization exists. Properly pursued, it affords a splendid illustration of one of the functions of organization, and it "calls the bluff" of the slanderer.

At the regular meeting of November 29 of the Moving Picture Exhibitors' League of America, Cleveland Branch, a resolution was adopted covering such a case. The resolution followed the report of a special committee who had been investigating the charges made for several weeks. As it is self-explanatory in revealing the cause of its action, it is reproduced here without further explanation:

Whereas, Miss Kate Davis of Wilkesbarre, Pa., having made statements in her recent Sunday evening sermon at the Old Stone Church, this city, and also issued statements to the Cleveland Plain Dealer representatives to the effect that (1) "Cleveland's moving picture shows are of a much lower moral standard than those in Detroit or Columbus," (2) "They are hot beds of iniquity," (3) "Training schools for criminals," (4) "Recruiting stations for the white slaver and disorderly house," and other similar statements well calculated to injure the character, and cast a public reflection upon the members of this association if such or any part of her statements were true, and

Whereas, Miss Davis, having given the name and address of a prominent officer of the Juvenile Court of this city as authority for her statements in reference to the evil effects of the local picture theaters upon the juvenile population, etc., and,

Whereas, Our committee, having investigated thoroughly and made a detailed search for facts regarding the conditions complained of—said search being in various city departments, and

Whereas, That the said investigation shows that Miss Davis' statements cannot be verified by official figures, in one single instance, but on the contrary said statements were made without the slightest authority or official sanction, therefore be it

RESOLVED, That we condemn her statements as reckless, slanderous and false, publicly spoken for sensational purposes and cunningly calculated to assist her candidacy for the position as state film censor in Pennsylvania.

We further condemn the actions of Rev. A. B. Meldrum of the Old Stone Church for permitting a "professional

sociologist" and alien office seeker, to use his edifice as a place for her utterances without first ascertaining whether the same were founded upon facts or otherwise.

We further tender the assistance of this association to any official body who are honestly desirous of correcting any evil they may judge detrimental to the morals of our 500,000 weekly patrons.

When, in the embryonic stages of motion picture organization, we urged the exhibitors to combine under one association of national scope, this matter of unjust attacks on the business was considered carefully, as our early pages show. We decided then that this was the only way to meet such exigencies; for even if the calumnious words cannot be recalled, there is weight in the unanimous protest of an organized body of business men.

The millenium is still quite a ways off, and while fanaticism, cupidity and the itch for notoriety exist those things that are close to the people will have to bear the brunt of occasional attacks. But most of these defamers are faint-hearted enough when they meet determined assistance, and the association that is prepared to defend its members will presently find that they need no defense. For that is the big advantage of organization. Few individuals are bold enough to fly in its face unless they have the truth back of them.

HEARST'S TRIBUTE TO PICTURES.

THE chain of newspapers published by William R. Hearst's company are chiefly remarkable for their free use of illustration. No story of action is considered complete by the Hearst editors unless it carries at least one photographic reproduction, and the editorial rule is that when a cut of a certain size contains as much interest as the same area of type face, the picture is preferable. It follows naturally, then, that the Hearst editors must recognize the enormous potential force of the motion picture, once they have given thought to the subject.

That such consideration has finally been given is evidenced by an editorial which appeared in the *Chicago American* last month. It is the strongest tribute to motion pictures we have seen in the lay press since Professor Star issued his now famous panegyric, back in the early part of 1909. This is the Hearst editorial, as copyrighted by the *American Journal* and San Francisco and Los Angeles *Examiner*:

SHOW CHILDREN THE REAL WORLD.

The Moving Picture—the Great Educator of the Future.

In the world of education beyond any question moving pictures will do in the future a work greater than has been done by all the books written in all the long history of education.

What is education? It is the science of communicating to the brain and consciousness of another knowledge which the teacher already possesses.

Nine-tenths of the knowledge which is really important is knowledge concerning *things*, knowledge of that which actually exists and can be *seen*.

Who can deny that what we *know* best is that which our eyes have actually seen?

The moving picture, soon to be used universally and to a large extent exclusively in the education of the child, will enable the child to *see* that with which it is desired to make the child acquainted.

What we see is forever stamped on the mind. We have lived on this planet *using our eyes* as men for hundreds of thousands of years. And the animals learned and formed impressions by using their eyes millions upon millions of years before man appeared on the globe.

The art of learning, of gaining knowledge, through words spoken or written has been recently acquired. It is a system imperfect and extremely painful to the young child.

All children and a great majority of adults dislike and

instinctively push away knowledge which comes to them in written form.

Yet the whole human race greedily accepts the knowledge which comes in pictures—the youngest child cries for "picture books."

When the picture is accompanied by motion, by action which intensifies its reality, the educational power of the picture is absolute.

Would it not be impossible with written words or spoken words to give a young child any idea of the strange animals that exist on this planet? You might read books or deliver lectures *without pictures for ten years, and the mind of the child at the end of that time would have no conception whatever of the elephant, giraffe, tiger, boa constrictor or armadillo.*

But take the child to the menagerie, or let the child study the colored picture book, and *see* the animals, and from that moment the character of the strange creatures becomes a part of the child's absolute knowledge, part of its intellectual possession.

So it will be with the teaching of all kinds of knowledge in the future.

Suppose you tell a child about that wonderful machine, the hydroplane. If you are good at description you may arouse a languid interest as you tell of a machine that moves over the surface of the water at high speed, then rises into the air and flies above the water. But even then, to make the child understand, you must compare your hydroplane to a flying fish or to something else of which the child *has seen a picture.*

You may *see*, in moving pictures today, the hydroplane in operation.

You may have the child actually witness the marvelous operations of the strange machine.

Before the child's eyes on the picture screen the hydroplane rushes on the water's surface, and then rises into the air amid the spray. The smoke is seen flying from the engine. And to heighten the reality sounds are reproduced exactly. It is a marvelous and beautiful way to communicate knowledge. The mind apt and alert receives new truths gladly and retains them forever.

Think what a magnificent thing teaching in the future will be, when knowledge both in the getting and in the possessing shall cause *happiness!*

How dull is astronomy as taught to the child today! How beautiful and entrancing it will be taught in the future with moving pictures!

The child will see on the screen a great blazing central sun, with the masses of fire shooting up. And around this sun will be seen the family of planets, with their rings and moons and strange motions.

The flaming comets will fly across canvas, wiping out the light of the stars as they pass.

The birth and development of nebulae, the processes that occupy thousands of millions of years, will pass before the eye of the child in pictures prepared by scientific men, fascinating, truthful.

With such a teaching of astronomy the child at fifteen will be as familiar with the marvelous universe, with the great celestial mechanism which alone illustrates Divine power, as he is today with the details of his father's front yard or the painful dullness of his school room.

Those that are "dull minded" will object that this would be "making education too easy" and the unwise of another kind would say that "knowledge taken in so easily and pleasantly would soon go out again."

Of all the stupid things that ignorant "educators of the young" say this is the most stupid.

Did any child that ever saw Niagara Falls ever forget that wonderful demonstration of power?

Does any child that has simply *heard* about the Falls of the Zambesi have any clear impression of that which has been heard of but remains *unseen*?

Does the child that has *seen* a great mountain range ever forget the impression of vastness and majesty?

And has a child any impression at all of the wonderful Himalayas of which he has only *heard*?

The moving picture will teach geography as well as astronomy. And it will teach history.

Pictures of gigantic animals moving about in prehistoric periods; pictures of savage tribes, of slave raids, of caravans loaded with ivory; pictures of the great deserts, pyramids, the slow camels, Arab tents; pictures of the northern men, Eskimos watching at the hole in the ice, the walrus plunging too late after the harpoon has hit him, the whale dragging the boat through the water with him—*pictures of this world as it is and has been*

will give to the child in a few months knowledge that the written word cannot give him in as many years.

And with the knowledge he will get happiness and an imagination made active, a desire to see and do and be something in a world so wonderful.

Education by pictures is the live issue of the day. Before long it will be taken up by all the press and the people will clamor for it. The Hearst editors are to be congratulated on their ability to read the signs and march in the vanguard of the new movement. In a few years they will be able to say "I told you so."

VIEWS OF FOUR OHIO EXHIBITORS.

THE *News-Democrat*, of Canton, Ohio, recently went to four theater managers of Canton with a request for their opinions as to what kind of films their audiences like best. The views they expressed are interesting because they give another angle to the old question of what kind of films should be shown.

Manager A. H. Abrams of the Odeon believes that his patrons like good clear-cut drama best of all. Scenic pictures, the kind that can be recognized as a good substitute for globe-trotting, he believes are almost as popular. Next in order he would place Bible subjects. He secures them whenever they are available and everyone seems to enjoy them particularly. Films portraying historical subjects are deservedly popular, especially with children of school age. Mr. Abrams believes that there should be an element of comedy in every performance, but that it should not predominate. Comedy should be used more to lighten the program, to attract and retain interest, rather than to occupy the whole bill. What comedy is shown must be bright and sparkling without descending to the slap-stick variety. Mr. Abrams pays a pretty compliment to the moving picture enthusiast who, he says, is just as discriminating as are those of the highest priced houses.

Manager George M. Fenberg of the Orpheum believes that the present day demand is for pictures that carry the spectator, in fancy, over land and across seas to the homes of people he can never hope to visit, to witness their mode of life, their every day pursuits and all of their environments; pictures that will show the budding of a rose and follow the processes of nature to the opening of the full bloom; pictures showing the traits and habits of animals; pictures that without a spoken word tell as forcibly as can the most talented actor, stories of intense dramatic interest, unfold a comedy of rare humor, or perhaps depict a series of adventures as thrilling as the most satisfying of melodramas. In a word, he believes that the demand of today is for pictures that embody high grade entertainment with instruction. Scenics come first, historical dramas he would place second.

Mr. L. A. Hoberdier, manager of Sunday picture shows at the Grand, says there is no doubting the tastes of his patrons. They all like—every one of them—a good, clean comedy or a series of humorous views—something that will provoke laughter. But this is not all they want. They seem anxious to be entertained along instructive lines, and travel and historical subjects are among the most popular that can be provided.

First in the race for popularity Manager M. E. Hanley of the Majestic would place Western dramas. He believes they are deservedly popular, not only because of their plots, but also because of the horsemanship displayed, and to all true born Americans there is something fascinating about a man on horse back. Bible subjects are particularly popular, and are shown as fast as they are released. His patrons are manifesting considerable interest in industrial and scenics, films designed to explain

the operations of important manufacturing concerns, showing the process from raw material to finished product; various phases of agriculture, including the germination of seeds, growth of the plant and the matured fruit, vegetable or grain; animal life in all of its phases as a help to teaching biology, and travel pictures showing the homes, costumes and mannerisms of the people of other nations.

This little symposium gives us a very good line on how representative managers view the tastes of their audiences, taking their cues, not from the way certain pictures impress them personally, but from the way they seem to impress their audiences, they are unanimous in placing scenics and industrials in the front rank. Anything in the nature of an educational film, and historical dramas may well be considered in this class, gets the undivided attention of their audiences. One fact upon which they are agreed and which may perhaps seem surprising to many managers, is the popularity of Biblical subjects. The manufacturers are evidently realizing this demand, for releases of Biblical subjects are becoming less infrequent than formerly.

A THEATER SHOWING ONLY BIBLICAL FILMS.

IN Minneapolis there is a theater, the Milo, that shows nothing but Biblical films. It shows all of them it can get, it shows them every night, and its patrons won't have anything else.

"The Deluge," "Mordecai and Esther," Joseph and His Coat," "Cain and Abel," "The Life of Moses," "Saul and David," "The Marriage of Esther" have all been shown, and at the conclusion of each film the audience breaks into applause.

A majority of the patrons of the Milo are Jews, many of them Russian immigrants newly arrived. They take their wives and sons and daughters to the theater, confident they will not be ashamed of what is shown. They believe in having their children see what their forefathers had to contend with and what kind of men and women their ancestors were.

It is remarkable how proud the older ones are—how loyal to their race history. The very appearance of Moses on the canvas is the signal for wild applause that often continues for several minutes. Enthusiasm is not lacking here. Like old friends the famous Biblical characters are greeted—Joseph, Cain, Abel, Noah, Esther, Mordecai.

In the drama of "Moses," for instance, the great Jewish leader pilots the chosen people over the Red sea. Moses lifts up his rod and stretches out his hand over the Red sea, and lo! it divides, and the Children of Israel go on dry land through the midst of the sea. But "the hosts of Pharaoh," the Egyptians, pursue, and go in after them to the midst of the sea, even all Pharaoh's horses, his chariots and his horsemen.

As if completely in the dark as to the ending, the spectators watch with eager eyes. They follow the old story which seems never to become less thrilling in the telling. They always cheer the children of Israel on, and when the Jews have passed safely through and the waters envelop their enemy, a mighty burst of applause breaks forth.

"When we opened the theater," says the manager, "we had a couple of films of Bible stories, and we had packed houses by the end of the week. It surprised me. I believed it necessary to put on something sensational, something new. But I have learned better. I run as many Bible films as I can get—with shows every night. The people won't accept anything else."

Mabel Taliaferro as Cinderella

By C. Wirt Adams

INTO the motion picture firmament has come a new star and one of the first magnitude. Out of the fulness of continuous and brilliant success on the legitimate stage, Mabel Taliaferro has stepped lightly into the daintiest, sweetest and loveliest of pictures.

"Cinderella"—why, everybody knows Cinderella. You heard the beautiful little story when you were a baby. Your mother read it or told it to you over and over again, until you could see it all whenever you closed your eyes. Then, almost before you knew it, you had grown up, and now you are telling it to your own children and wondering at the sweetness of a story that has power to interest you today almost as much as it did twenty or thirty or fifty years ago. And if you think about such things at all, it strikes you as a pity that the simple tale was never elaborated and turned into one of those modern "six best sellers."

Now Mabel Taliaferro realized all these splendid features about Cinderella and, being a talented actress, she saw many other points of value in the story that would escape the ordinary mortal. And she expended much thought upon the subject long before she ever dreamed of the possibility of appearing in pictures. Indeed, she has been searching for many years for a dramatic production of this popular fairy legend, so dear to

the heart of the younger generation. The dainty little actress has always been associated with efforts to preserve fairy tales and mythologies of past generations. While yet a girl of fourteen, following her triumphant success as a child star in "The Land of Hearts Desire," she accepted the urgent invitation of Lady Gregory to visit her at her estate in Ireland. A warm friendship developed between Lady Gregory and the ambitious little star, and Miss Taliaferro's visit was prolonged to five months. Lady Gregory was at the time engaged in the task of translating the old Gaelic mythology into simple English so that the lovers of fairy-lore might become better acquainted with these tales. Miss Taliaferro became so enamored with this subject and so much impressed with the great work which Lady Gregory was accomplishing that she decided, then and there, to devote practically her whole future career to the development and preservation of these fairy legends.

With that end in view, she has always sought plays that would appeal not only to grown people, but, as she expresses it, "to that coming generation that I love so dearly." Her success was instantaneous, and today she is the veritable idol of the theater going public the world over. Probably no other actress of modern times has attained the unique position in the hearts of young people



Cinderella Bids Her Father Goodbye and He Leaves Her to the Mercies of Her Cruel Stepmother and Stepsisters.



Cinderella Departs for the King's Ball in Her Fairy Equipage.

that this sweet-voiced, dancing-eyed, ambitious little player has—and for the past three years she has searched high and low for a production of Cinderella. Many have been submitted to her, but she had never found any that would prove practical for her purposes.

When the Selig people first approached Miss Taliaferro with a proposition to feature her in one of their productions she flatly and indignantly refused to consider it, not being familiar with the high position which the silent drama holds in its relation to the stage today. The conference, however, served to arouse her interest in the silent drama, as it had been aroused in Madam Bernhard, Dusé and Rejane, and from then on she held a deep admiration and respect for the men who were doing so much to give to the "masses" of this and future generations the art of the stages' greatest stars. This interest deepened after her first visit of inspection to the studios of the Selig Company at the invitation of Mr. W. N. Selig, and when he outlined to her, in the course of their conversation, his idea of producing Cinderella on a scale so elaborate that it would far surpass every former achievement and would probably rival, if not excel, in its grandeur the greatest productions of the legitimate stage, Miss Taliaferro realized that at last she had found the object of her many years' search. Arrangements were entered into for her services and the production was started.

As the work progressed she became enthusiastic over the possibilities of the motion picture. She enjoyed every minute of her new occupation with the keenest zest, watching and absorbing with eager interest the many

various details of producing a picture of this magnitude. Upon the completion of her engagement at the Selig studio, which extended over a period of eight weeks, she stated that "she had learned more about acting and production during this short time than she had in as many years elsewhere." Her satisfaction and enthusiasm over this production of Cinderella caused her to start making arrangements at once for a dramatic version of the story. Just when she intends to produce it is not stated, but it is practically assured that Broadway will see it some time within the next year and a half.

In the meantime her host of admirers the world over will flock to see her, as the little girl in tatters that married the wonderful Prince Charming, in Selig's three reel holiday masterpiece, "Cinderella."

It would be easy to go on for page after page extolling the wonderful acting of Miss Taliaferro. The extraordinary charm and beauty of her personality, and the marvel of her ability to transfer that charm to the picture screen. Of course those who know Miss Taliaferro on the stage have grown accustomed to the acting and the personal charm. But this thing of projecting subtle bits of temperament over rays of light is a matter for the psychologists to explain if they can. Very seldom does the more or less blasé observer of hundreds of motion picture films find it necessary to force himself, as the last bit of picture slips off the screen, back to earth and the rather cold world around him. That effect is an old trick of the best type of legitimate drama; but Mr. Selig—or Miss Taliaferro—has caught it and put it on a screen. It is really a new sensation for picture fans.

And one might go on for still more pages of comment on the habitual and familiar, but still astonishing, enterprise of the house of Selig. In this case it not only accomplished the conversion of Miss Taliaferro, but arranged for her a Cinderella of extraordinary qualities. From a purely mechanical or commercial standpoint, the result is a three-reel subject of such dramatic fullness that in no part could it be reduced by so much as a yard of film.

It must not be supposed, because a famous artist plays the title role, that the other parts are played by mediocre talent. Winnifred Greenwood takes the part of Cinderella's mother, while her father is played by Frank Weed. The wicked stepmother and the two step-sisters are played by Lillian Leighton, Josephine Miller and Olive Cox, respectively. T. J. Carrigan makes a most charming Prince Charming, and Charles Clary does splendidly as King Claudius. Adrienne Kroell as Princess Yetive, Jessie Steavens as the Dowager, George Cox as secretary to the king, Will Stowell as captain of the guard, Frank de Sharon as the milk vender, Frank Weed as the baker, all do excellent work, while Baby Griffin makes a most jolly and pleasing fairy godmother. Then, of course, there are courtiers, guards, heralds, court ladies, peasants, etc., galore.

The simple old tale of Cinderella has been wonderfully elaborated. The Selig version exhibits many beautiful dramatic details that will come as a pleasant surprise to those whose memory still clings to the original. The story as arranged by Henry K. Webster is a big modern rapid-fire drama, with all the sweetness and simplicity

of the old nursery tale. It was adapted and produced by Colin Campbell at the Selig Chicago studio, and fills three reels of film.

FIRST REEL.

The first reel opens with the death of Cinderella's mother. Presently the designing widow enters the grief stricken home, and by her false sympathy wins the regard of Cinderella's father, who later marries her. Before long he leaves on a long journey, and Cinderella is forced to act as a slave to her new stepmother and two step-sisters. They abuse and mistreat her until she is forced to leave the house in rags. Footsore and weary she takes refuge in a deserted garden and falls asleep on an old stone bench.

In the meantime the King has chosen a wife for Prince Charming. But the Prince has ideas of his own about love and marriage, and refuses the King's mandate. Furious, the King thrusts his son into prison. He escapes and changes his garments for those of a ragged milk vender. In his wanderings he finds Cinderella asleep on the bench. She awakes and he allays her hunger with his own crusts of bread. The strange fellowship in adversity mellows into love, and the disguised Prince gives her a ring in the design of a lover's knot, taking in return a lock of her hair. The girl returns to her kitchen with a new world in her eyes, while the Prince dreams of his tattered Princess.

SECOND REEL.

The King issues a proclamation announcing that if the Prince will return he may marry whomsoever he will. The Prince, overjoyed, returns. Cinderella, now happy



The Prince Finds Cinderella at Last and Makes Her His Princess.

and carefree, pays little heed to her daily abuse and ill treatment. She finds great comfort and solace in the ring and its memories, until one day the Prince is pointed out to her, and in him she recognizes her milk vender. And so again her childish dreams are shattered.

The King gives a grand ball in honor of his son. The step-mother and sisters go, leaving Cinderella behind, broken hearted. Her Fairy God-mother comes to her assistance, however, appearing suddenly among the pots and pans. She waves her wand, and tells Cinderella to rub her ring three times. A huge pumpkin appears on the table. Again, and a cage full of rats appears. Once more, and Cinderella's rags are transformed into a beautiful gown, while the pumpkin and rats become a coach-and-six, with a full complement of coachman and footman. So it is possible for Cinderella to attend the ball, the only requirement being that Cinderella leave the palace before midnight. Cinderella agrees and departs for the ball in state.

THIRD REEL.

At the ball, Cinderella captivates the Prince and his guests with her beauty and mischievousness. To him she looks familiar, but she steadfastly refuses to divulge her identity. Cinderella so thoroughly enjoys her evening with the Prince that she forgets the approaching midnight hour until it arrives. Then suddenly remembering her god-mother's admonition she rushes from the palace; but in doing so she loses one of her silver slippers. Later the Prince finds the slipper and sends his couriers throughout the land, announcing that the owner of the foot that fits the slipper shall become his wife. Of course the wicked step-mother and her two daughters try to prevent Cinderella from trying on the slipper; but the courier tells them none shall be denied the chance. And so—she becomes a Princess.

The Prince is not present during the fitting of the slipper, for he has retired to that old trysting place, the stone bench in the deserted garden, there to dream awhile. But the instant the slipper is upon the foot of Cinderella her rags once more change to beautiful raiment, to the astonishment and chagrin of her step-mother and sisters. The coach is waiting; and with a woman's intuition she goes at once to the garden, where she finds her Prince. And they live happily ever after.

It took eight weeks to produce Cinderella at the Diamond-S studio, and doubtless cost a fortune in mere money. Consequently the Selig people are offering special aid to the exhibitor in the way of advertising ideas, musical programs, etc. The release will be on New Year's Day.

Filming the Durbar

In India at the present time the chief topic of conversation is the approaching visit of the King and Queen of Great Britain. The visit of the ruling sovereign to his great eastern empire is an event unique in the history of the nation. We in America cannot conceive of the importance that the Indian subjects are placing in this royal visit. Extensive preparations are being made for the festivities at Bombay and Calcutta, and for the Durbar, or governor-general's reception at Delhi.

Arrangements are being made for the proper filming of these great events, for the British are strong believers in having moving pictures taken of all their great functions, so that people all over the world, and in future ages, can enjoy the spectacle just as much as those who were on the spot.

The Durbar will be magnificent. The pomp and pageantry, the brilliance, the glow and glitter which is always such a part of Indian ceremonies, will make the Durbar a spectacle such as has never before been seen. An Indian Durbar is one of the sights of the world, and as it will lend itself naturally to reproduction the resultant films will undoubtedly take a high place in the realm of moving pictures.

But the Durbar, while the most magnificent, is not the only function that will take place. The royal party will spend some time both in Bombay and at Calcutta. In each of these cities arrangements are being made to secure moving pictures of the proceedings, and efforts will be made to emulate the enterprise of the people in England and America, who show pictures of an event the same night. But it is doubtful if they can do very quick work, as many difficulties will have to be overcome. It is almost impossible to secure men skilled in the manufacture of film, while properly equipped laboratories do not exist. However, we must all admire the spirit of enterprise exhibited.

In Calcutta, the great event is to be a pageant representing Indian history from the very earliest times down to the present day. This will, without a doubt, provide pictures second only to the great Durbar. The pageant will include a procession of over fifty gorgeously caparisoned elephants, native dances, and other spectacular features all of which will show up well on the screen.

Use Films in Civic Fight

Eugene Barr, a railroad man of San Jose, Cal., who was formerly in the theatrical business, has purchased a moving picture machine, which he says he will use in the political campaigns this winter, as a result of a row with the city authorities over sewer breaks in a residence section where he owns several houses.

Barr accuses the street department of dilatoriness in fixing the breaks, and threatens to turn his moving picture outfit on various subjects that he says will cause the municipal administration embarrassment.

"Films aren't very expensive," he said, "and it won't cost a great deal to get enough campaign material to put in a new set of officers."

Barr says he also has a plan for making moving pictures of the mosquitoes which are breeding in stagnant pools of sewage.

Buffalo Will Enforce the Law

Corporation Counsel Hammond of Buffalo has given it as his opinion that all moving picture machines in the Buffalo theaters must be inclosed in iron framework, covered or lined with asbestos board or with some equally adequate material, under provisions of the new moving picture law of the state. He is clear in his statement that, despite a provision of the state law which says that it shall not be applicable to cities where ordinances cover the point, Buffalo is obliged to adhere to its recommendations.

"It is up to the department of public works in inspecting the booths to see that the provision of the law is obeyed," states the opinion.

The new law was introduced after a number of serious accidents resulting from the explosion of films. The booth must be at least seven feet in height and, for one machine, must have floor space of at least forty-eight square feet.

MOTOG R A P H Y'S GALLERY
OF MOTION. PICTURE PLAYERS



GEORGE PERIOLAT
PLAYING CHARACTER LEADS
"FLYING-A" FILMS

1911

MOTOGRAPHY'S GALLERY OF MOTION PICTURE PLAYERS



WARREN KERRIGAN
LEADING MAN
"FLYING-A" FILMS

1911

MOTOG RAPHY'S GALLERY
OF MOTION PICTURE PLAYERS



MISS PAULINE BUSH
LEADING WOMAN
"FLYING-A" FILMS

1911

MOTOGRAPHY'S GALLERY OF MOTION PICTURE PLAYERS



JACK RICHARDSON
PLAYING HEAVY LEADS
"FLYING-A" FILMS

1911

Current Educational Releases

NOMADIC TRIBES IN EL KANTARA, Algeria.—Pathe. A travelogue of unusual interest. (210 feet.)

THE ISLAND OF ST. KILDA, SCOTLAND.—Pathe. A peep into the lives of people isolated on a lonely island in the northwestern part of Scotland. (360 feet.)

A STONE QUARRY IN SAXONY.—Gaumont. Interesting views of the quarries, showing how the stone is taken from the hills and transported for shipment. (75 feet.)

CAVE HOMES IN THE CANARY ISLES.—Gaumont. Showing the crude dwellings and some of the customs of the Voglodytes, the ancient inhabitants of the islands. (180 feet.)

REVIEW OF THE AUSTRIAN ARMY.—Gaumont. This film gives a splendid view of the cavalry, infantry and artillery as they march by the reviewing stand of the Grand Duke Francis Ferdinand. (232 feet.)

IMPORTANT SCENES IN PARIS, FRANCE.—Gaumont. We are first showing the exterior of the Louvre and the Stock Exchange, and then taken on a short trip down the Seine from which we can see the Notre Dame Cathedral, Arc de Triumpe and many other places of interest. (320 feet.)

A TRIP TO SAXONY.—Gaumont. Giving an excellent series of pictures showing the attractive scenery of the country. (150 feet.)

A GLIMPSE INTO YELLOWSTONE NATIONAL PARK.—Kalem. Showing some of the novelties in America's great national reservation.

AMONG THE IRISH FISHER FOLK.—Kalem. This Irish picture shows the Howth quays at low tide. We see the fishing fleet tied up at the docks and on one of the boats a fisherman mending a sail. The departure of the fleet for the fishing grounds is a very pretty sight. Arriving twenty miles off the coast we see them setting their nets. Next morning the husky lads haul them in, disclosing a big catch. Returning to port, the nets are cleared and the fish are sold at auction by samples. The cargo is then unloaded and the fish counted. Next the fish are cleaned by Irish girls and the mackerel is washed, boxed and iced.

THE FRANCISCAN FRIARS OF KILLARNEY, IRELAND.—Kalem. Giving benediction on the feast of Corpus Christi, a most interesting and impressive outdoor ceremonial.

THE CRAB INDUSTRY.—Lubin. An educational film showing vividly how crabs are caught, cooked, packed and shipped. (400 feet.)

IN JAPAN.—Selig. An interesting subject showing some of the games and pastimes of the Yankees of the East. (250 feet.)

IN JAPAN.—Selig. In this travel picture we are shown Japanese women driving piles. Next we see the

Sacred Sword Dance of Japan. Fencing, as done by the female students of the Shiba Middle School, is next shown, followed by an exhibition of Jiu Jitsu. A number of other interesting views are shown. (500 feet.)

SEEING CINCINNATI.—Selig. Some interesting views of this interesting city. (500 feet.)

SALT INDUSTRY IN SICILY.—Eclipse. One of the largest industries in Sicily is the manufacture of salt, of which over 170,000 tons are produced annually. The picture shows clearly the various steps by which the salt is reclaimed from the sea-water. The salt marshes are first drained and the water allowed to evaporate. Then the salt is gathered and worked, after which it is heaped in piles and covered with tile to keep it dry while draining. Finally it is placed in sacks for exportation. (372 feet.)

PRESIDENT TAFT AT SAN FRANCISCO.—Essanay. The occasion of this picture is the ground-breaking for the Panama-Pacific International Exposition at San Francisco in 1915. The picture includes, besides close views of Taft turning up the first shovel of dirt, excellent views of San Francisco, and of state and national notables of importance. Madam Lillian Nordica closed the ceremonies by singing the national anthem. (1000 feet.)

A LIFE SAVING SCHOOL IN AUSTRALIA.—C. G. P. C. A film showing how the young are taught to be of service to their fellow men. (400 feet.)

GLIMPSES OF SAN FRANCISCO.—Pathe. A beautiful series of views of this wonderful city. (180 feet.)

THE BARI TRIBE.—C. G. P. C. A very interesting view of these little known people. (310 feet.)

THE KIDDAY TRIBE EQUILIBRISTS.—C. G. P. C. More interesting than most vaudeville performers. (210 feet.)

FRENCH CUIRASSIERS' MANOEUVERS.—C. G. P. C. Military scenes are always interesting. This one gives some good views of army life. (260 feet.)

GATHERING AND PREPARING COCOANUTS IN THE PHILIPPINES.—C. G. P. C. A colored picture showing some unusual scenes. (730 feet.)

COMIC GAMES IN SINGAPORE.—C. G. P. C. The games are really comic. (390 feet.)

PICTURESQUE HUNGARY.—C. G. P. C. Hungary is indeed picturesque, as this film will prove beyond a doubt. (280 feet.)

CAPTURING POLAR BEAR CUBS.—C. G. P. C. Showing how little bears are caught in the Arctic regions. (320 feet.)

EXAMINATION OF THE STOMACH BY X-RAY.—C. G. P. C. A picture of great interest, not only because of what it shows, but also because it is the first moving X-Ray picture ever produced. (180 feet.)

ARABIAN CUSTOMS.—Gaumont. A very interesting series of pictures, showing the people at various occupations, such as fig cultivation, preparing couscous, the national dish, selling jasmine bouquets, and shipping live stock to Europe. (366 feet.)

HARBOR OF MARSEILLES, FRANCE.—Eclipse. A serie, of views showing the great harbor with its many ships and various points of interest, including the Prison of Monte Cristo. (215 feet.)

ESKIMOS IN LABRADOR.—Edison. Showing the intimate life of this race, of whom so little is really known. Their skill in driving dog teams and in handling the "kyjak," or native canoe, is well shown. The family at dinner is not an especially attractive sight, but the family seems to enjoy it. Finally a woman, in full dress costume, is shown. (300 feet.)

LIFE IN THE U. S. ARMY.—Edison. A young man is attracted by the army posters and decides to enlist. He goes before the recruiting officer who gives him a preliminary examination, including reading and writing, and sends him on to the recruiting depot. Here, in company with a number of others, he undergoes a severe physical examination, then begins the making of a soldier. An army man's life is not all work, for amusements and athletic contests are provided. The film shows some of them. A target practice of the coast artillery corps closes the film. (1000 feet.)

INDUSTRIES OF THE SOUTH AND WEST.—Selig. In this picture we are shown some of the interesting features of the Southwest's remarkable growth. Among other things we are shown the prune industry, the Roosevelt Dam, both in course of construction and after completion, the Watsonville Apple Fair, the Santa Rosa Flower Festival. (1000 feet.)

A DAY WITH A CIRCUS.—Selig. Picturing intimate and unusual scenes incident to the daily routine of a big circus. (400 feet.)

VIEWS OF LAKE COMO.—Powers. We are taken on a boat ride over this famous Italian lake, which is so noted for its beauties and scenic wonders.

THE MAKING OF AN AEROPLANE.—Lux. The interest which the science of aviation has aroused has given the Lux Company an opportunity to produce a most interesting subject on the making of an aeroplane, giving in a concise manner the details of the work. A good opening view of the huge workshops is followed by pictures of the cutting, counting, and the covering of the "ribs." The process of regulating and improving the various parts of the machine, the finding of a defect, testing the motor, are all shown, while the concluding views are of the aeroplane soaring higher and higher in the clouds. (420 feet.)

PORTUGUESE CENTAURS.—Eclair. The cavalry shown in this film reminds one of Italian cavalry except that they seem to surpass them in dash. They ride down steep inclines, stone stairways and mountain crags with the ease of antelopes. One admires both horse and rider for agility and gracefulness. (600 feet.)

SAAS GRUND, A VILLAGE IN THE ALPS.—Lux. A charming Alpine scene of good quality. (295 feet.)

HIGH SCOTLAND.—Great Northern. In this film we are taken to the very heart of Scotland.

VIEWS OF MONTSERRAT, ITALY.—Powers. A glimpse of some Italian landscape taken from a railroad that winds up the mountain slope. The views are good.

NATIONAL GUARDSMEN AND REGULARS AT FT. RILEY.—Champion. The first and second regiments of the Kansas militia are noted throughout the West not only for their marksmanship but for their fine appearance as well. Their evolutions are carried out with a dash that is marvelous. Several companies of regulars also participated in the maneuvers. (950 feet.)

MANNERS AND TRADITIONS OF PIEDMONT.—Eclair. Glimpses of mountain life are shown, together with a typical village street with its odd types of buildings. A military fete is also shown which is apparently a great event, as all the people for miles around have attended. (660 feet.)

THE PAPER MAKING INDUSTRY.—Solax. A process which so few people know anything about is here shown very clearly. The picture also shows in a picturesque way how Glens Falls has been harnessed for its water power.

WINTER IN SWITZERLAND.—Great Northern. This picture was taken from a road that has been blasted along the side of the mountain and passed through most impressive scenery. The snow covered peaks form a wonderful background.

Bacteria in Picture Theaters

City Bacteriologist Frederick M. Meader of Syracuse, N. Y., is preparing some glass slides, culture media and magnifying glasses, to be placed in several of the local theaters and moving picture houses, the slides having been so treated as to receive the impression of the atmosphere. When developed in the proper media these slides will show the number of bacteriological colonies in a cubic centimeter of the air breathed by the theater goers.

Whether they are many or few, the slides will tell the story, and both Dr. Meader and the Commissioner of Public Safety are anxious that the facts should be made public upon the completion of the investigation. They feel that an incalculable service can be done to people who attend places of amusement by letting them know the kind of air they are breathing.

"In this way," said the Commissioner, "we are in a position to obtain good ventilation in all local playhouses. When people are sure that they are breathing foul air they will demand good air, won't they? And experience has taught me that when people demand anything strongly enough they get it. The proprietors of the theaters are going to have better ventilation when they see from the slides that the people know that they are being poisoned by impurities in the atmosphere. And we won't have to force the issue, either."

A novel enterprise to uplift the standard of amusements in Hyde Park, Mass., and bring profit financially, has been inaugurated by the First Congregational church. The church society has rented its old building to be used as a motion picture house and has appointed a committee to act as censors of the films shown.

Essanay Pictures for the Holidays

By Franklin Pierce

CHRISTMAS is close upon us. One cannot go into a store, or walk down the street, or even stay at home without being reminded of that fact. Christmas greetings are in the air, Christmas presents are in the windows, and Christmas films will soon be everywhere upon the screens.

The Essanay people are evidently firm believers in Christmas, for they have devoted particular attention to their holiday pictures, each scene of which clearly reveals the care which has been taken in its production. They are presenting a varied holiday program, consisting of the second of the children's pantomime series, besides two Christmas stories and a New Year's comedy.

The fairy tale is a very pretty presentation of "The Three Bears," one of childhood's favorite stories. It relates how little Goldilocks drops asleep and dreams a very strange dream. It will be remembered that the Big Bear, the Middling-Sized Bear and the Teeny Tiny Bear leave their porridge to cool and go for a walk. Little Goldilocks wanders through the woods, spies their cottage and enters. Delighted by its quaintness she looks about the room, finds the porridge and samples each bowl, finally eating all of the Teeny Tiny Bear's breakfast. Then, feeling sleepy,

she goes into the adjoining room, where she curls up in the Teeny Tiny Bear's bed and sleeps until the bears return. Goldilocks is discovered, chased out of the house and pursued by the bears, but luckily before the bears catch her she wakes up to find it was only a dream.

The first of the Christmas stories, "A Goodfellow's Christmas Eve," released Friday, December 15, is an excellent production. This picture was made last January to be released this Christmas, but part of the old negative was damaged, so the picture was retaken in its entirety. The result is most pleasing.

The story centers around a grouchy old bachelor, who, it seems, had had an unsuccessful love affair during his youth and time had never healed the wound. It is New Year's Eve. A number of the clubmen, loaded down with baskets of good things, are going out to visit the poor of the city. Grouch is invited to join them, but he waves them aside and tells them he will have none of such foolishness. However, he falls asleep, and in his dreams he re-lives an old time Christmas when he was a boy. The dream awakens in him a desire to share in the cheery spirit of the Yuletide and he leaves the club to find his cronies, now on their charitable mission. He finds them together stooping



The Reformation of Old Grouch.



What Can He Do With Two Turkeys But No Clothes?

over a basket on a doorstep which contains a six months' old baby, deserted by some unfortunate mother. Grouch takes the little one to his home, puts it in charge of his housekeeper and returns to join the Goodfellows. It is midnight before he and his friends return to the club. Grouch has entirely reformed and proposes a toast to "the death of old man Grouch and the birth of a jolly 'Goodfellow.'" The picture closes with a view of Grouch at his home before the fire with his adopted baby on his knee.

The "Goodfellow" film was made at the suggestion of the *Chicago Tribune*, which originated the Goodfellow movement, making its appeal especially for universal individual charity. The film is elaborately staged and excellently played.

The Essanay western company has produced an excellent story of Christmas on the ranch which, released just two days before Christmas, will prove a splendid holiday feature. It is another of the Essanay's well known "Broncho Billy" stories with G. M. Anderson in the title role.

The story tells how Broncho Billy, offered immunity by the local authorities, provided he surrenders and promises to reform, scoffs at the idea and determines upon one last bold hold-up. It is Christmas eve, and knowing that the overland coach will be heavily loaded with rich gifts on the morrow he plans a hold-up. In the meantime the sheriff of the county, with his wife, has written to their daughter, a young woman in college, to come home for the holidays. It

so happened that the girl is the only passenger on the coach that crosses the mountain on Christmas day. At the halfway house, a mile above Broncho's ambush, the old driver leaves the seat for the purpose of wishing a friend a Merry Christmas, when several roystering cowboys leave the tavern firing their guns in celebration of the holiday. The horses become frightened and dash down the pike with the girl madly tugging at the reins. Imagine Broncho's surprise when the coach, with the foaming horses running at breakneck speed, dashes by him before he has time even to draw his weapon. Realizing that the girl's life is in danger, Broncho Billy forgets his criminal intentions, and mounting his horse starts in pursuit of the flying coach. After a desperate race he pulls up beside the coach, grabs the handrail and pulls himself up beside the girl, grabs the reins and after a great effort brings the horses to a standstill. The girl has fainted, but is soon revived and takes Billy's hands while her eyes tell him how much she admires his bravery. There follows an invitation for him to go on and take Christmas dinner with her folks. After a little hesitation Billy accepts. It is Billy's turn to be surprised when he finds himself at the home of the sheriff, whom he has always considered his enemy. But no one suspects who he really is until all the guests seat themselves at the table, when Broncho backs water and declares he "ain't fit company for such peaceable folk." The confession follows, after which Broncho surrenders his gun and promises the sheriff that he will lead as clean a life thereafter as any man.

There is a thrilling episode connected with the making of this film, which, however, will not be seen by those who view the picture. It was a narrow escape for Miss Edna Fisher, the girl in the stage coach. During the supposed runaway, the horses became unmanageable and a real "sure-enough" runaway resulted. A thrilling ride followed which resulted in the overturning of the coach. The fair driver was thrown about twenty feet. Seemingly unhurt she sprang to her feet and asked excitedly:

"Did the camera get it? Won't it be great?"

But the camera did not get it.

Anderson, on horseback, dashed up and inquired if she had sustained any injuries. The girl, taking a step forward, winced. Examination of her foot revealed a broken ankle.



Broncho Billy Promises to be Good.

Anderson called off the picture for the day, but Miss Fisher would not hear of it and insisted on working in the three remaining scenes in order that the picture could be released before Christmas. She then mounted the coach which had been set upright again and drove the horses in the following scenes of the runaway, which will be seen in the picture. After the film was completed, Miss Fisher was forced to go to the hospital to recover from her injuries.

"A Bird in the Hand," the Essanay New Year's story, is the tale of an elusive New Year's dinner. Jim Smith and his wife are despondent because they have no turkey for their New Year's dinner. Jim, after losing a chance on a turkey raffle, goes to a pawn shop, sells his suit and goes home shivering in his

overcoat, but radiating joy, for he has the turkey. In the meantime, Jim's wife has had a brilliant idea, and has sold Jim's "other suit," buying a turkey with the proceeds. With two turkeys on their hands they individually seek to dispose of one of the birds and while Jim gives his to the janitor, Mrs. Smith, not knowing of Jim's transaction, gives her bird to the Salvation army. They are in hysterics when they learn of the loss of the dinner, which they had obtained with such sacrifices and are wildly mourning when a box arrives from mother. The box contains all sorts of good things, including a fine turkey. Jim is not satisfied until the newly arrived bird is nailed to the kitchen table, after which he takes a rusty old gun and mounts guard.

Children and the Picture Show

By Edward H. Chandler*

WE ARE always trying to teach children how to act and yet we have constantly hindered them from anything like acting. This is attempting to learn to swim without going near the water.

The dramatic instinct in children is merely the attempt to reproduce action, to put ideas into visualized form and set them to work. All children have always made this attempt. No one can grow up into mature life without making it. Yet we seem to have the impression that the discovery of the dramatic instinct is something of new and epoch-making importance. Long ago the educator laid hold of this instinct and in the kindergarten made free use of it. In the games the children are birds or animals. They actually represent the cobbler or the carpenter or the farmer. They act out in miniature the life of nature and of the human world of honest toil.

But why stop with the kindergarten? Would it not be equally worth while for the growing child to represent in succeeding years the larger conceptions of life into which he enters? The history of the past can be visualized in pageantry. Contemporary life can be enacted. The greatest literature is in dramatic form.

The church has always depended upon the dramatic impression even though it has frowned upon the actor's profession. The greatest pageants have been religious and there have been no greater actors than some preachers. It's a sorry bungle that the church has often made with its children by exploiting their self-conscious cleverness in speaking pieces and singing songs. But meagre and unimaginative as most Sunday school exercises are, they all bear witness to the ever-present dramatic instinct and the power it may have as an active force in presenting truth.

The trouble is that this natural and most valuable instinct has not been trained to serve in the development of character. Until a very few years ago children's acting was hardly conceived of as an educational factor. And quite naturally the commercialized theater gave little attention to educational values. Its plays are seldom intelligible to children, and its influence has often been demoralizing rather than helpful in the years of childhood's deepest impressions.

Then came, less than five years ago, the remark-

able invention of the moving picture. Almost by magic there began to be displayed on the screen every form of action which a child could both understand and delight in. At first the mere novelty of seeing things move on the screen was fascinating enough. Then there began to be displayed cavalry regiments in full gallop, locomotives under full steam, athletes running races, action of every sort. Following these in rapid succession came the story pictures, humorous, thrilling, grotesque, historical—all within easy reach of a child's mental faculties. It did not take long for children to develop a theater-going habit. Today the testimony of settlement clubs and schools reveals the fact that nearly every boy and girl under fourteen years of age attends the popular theater or moving picture show regularly and that more than 10 per cent go as often as once a week. A single theater of this class in one of the outlying wards of Boston reports over a thousand admissions of children on a single Saturday. The city of Boston has provided a total seating capacity of 510,000 per week at this class of theater alone. A writer in *World's Work* estimates that the present daily attendance in the United States is four million in 13,000 theaters.

The range of dramatic action exhibited in picture form for the entertainment of these multitudes is infinitely wider than has ever been possible in any other form. For the first time in the history of the world the theater, in this form, has become established and supported by the mass of the people, and they have accepted it as an essential social factor.

So extraordinary a development could not have come without attendant evils. At first the makers of films, in their eagerness to grasp the outstretched dimes and nickels of the public, began to pander to human weakness, reveling in the details of crime and in various forms of vulgarity. Two forces have acted to check this evil. The process of natural selection by which the public soon began to demand elaborate productions led to the crowding out of what was merely cheap and suggestive. But even more important was that sagacious move of public-spirited citizens in New York City who with marvelous tact persuaded the manufacturers and producers themselves to submit to a censorship which, operating at the fountain-

*From Religious Education.

head, has actually purged the stream of its worst impurities.

Another of the earlier evils was the eye-strain, induced by the flickering of the pictures. Better machines have greatly alleviated this difficulty. Curiously the first move to remedy the situation introduced what is now the worst feature of the popular "show." To protect the eyes a law was passed in Massachusetts prohibiting the continuous exhibition of moving pictures for more than twenty minutes, and requiring an interval of not less than five minutes after such periods. Of necessity the managers had to introduce some form of entertainment to fill up these five-minute spaces. Many of them were men of extremely limited capital, who had originally intended to show pictures only, with the least possible outlay, and the largest possible income.

So the moving picture show was flooded with that strange hodge podge of anything that can be done on the stage in five or ten minutes to interest an audience, which goes under the name of vaudeville. It is this miscellany which is at the present time the danger point and the hardest to regulate. All the crudity and bold effrontery of what is called the "vaudeville and burlesque" stage has been let loose in these thousands of popular picture houses where children by the thousands are drinking it in. No municipal censorship seems to have yet been devised to regulate the vaudeville stage. And yet a miscellaneous popular entertainment of healthy song, picturesque folk dancing, clean wit, skilful acrobatics, and pure humor is not only perfectly possible, but of infinitely greater drawing power in the long run. If this stream like the other could be cleansed at the fountain-head further regulation of the popular show, except in the technical matters of fire protection and sanitation, would hardly be necessary.

The vital concern today is the present effect of the theater upon the child. The so-called legitimate drama is almost negligible in this connection, as so little of it is planned for children and comparatively few boys and girls witness it.

Cheap melodrama, with its much shooting, its miraculous escapes of the heroine, and its superficial tributes to patriotism and virtue always finds its gallery gods. This seems to be the street boy's especial delight. Occasionally he shows its effect in an attempted hold-up or a temporary escape from parental control. Too much of this sort of theater-going undoubtedly takes many a boy out of school too soon, makes him eager for the sensational and unfit for normal sport, and puts him permanently into the ranks of unskilled labor with little possibility of ever earning in any honest manner more than a bare living wage.

School girls are more apt to be fascinated by the gaily dressed dancers and singers of the vaudeville stage. When home and cultural influences are weak many a girl has been dazzled by the glitter of the footlights and the possibility of applause gained apparently with but little effort. Unscrupulous managers have ingeniously devised a means of turning this fascination to account with prizes offered for amateur nights have lured many a young girl into a painful revelation of her own incapacity for genuine achievement.

A coarsening of manner and breaking down of

fine moral distinctions, lessened power of continuous application to study, vulgarity of speech and laugh, disappearance of respect for age, inability to detect and acknowledge real values in character—these are some of the results only too apparent among great numbers of boys and girls, who too frequently and indiscriminatingly attend the cheap melodramatic and vaudeville theaters.

Moving pictures in themselves do not produce these results. They may be and in most instances are both informing or wholesomely entertaining. But no popular show, however wholesome in itself, is necessary to normal children as often as once a week. Excess beyond all bounds of prudence is characteristic of the present time. Late evening hours with the attendant excitements of the crowds and the emotional appeal of the show itself are, even under the best conditions, injurious to the health and habits of children.

The chief question which invariably arises after a study of present conditions is: Why can't it all be made better? With so much possibility of influencing young life in this newer way is there not a failure somewhere to seize an opportunity?

In New England certainly, possibly in other parts of the land, the constructive work of making the theater and the popular entertainment serve their true purpose, in molding character and in strengthening and sweetening life, has been almost utterly neglected. In the field of genuine dramatic art there has been until very recently a dearth of production largely because of a lack of public appreciation. The ban against the theater which has been inherited from Puritanism was never really a ban against real dramatic art. It was a protest against certain crudities and immoralities which became associated with the stage and the public audience. But these can be and to some extent have been largely eliminated. Now when there are genuine attempts both on the part of play-writers and managers to make the stage serve high ends, ethical as well as artistic, the pity of it is that the trained audience is disappointingly small.

The bearing of this fact in reference to the child is simply in its suggestion that there are two serious needs today; on the part of the people, a determination to allow children to witness only such plays as are adapted to their natures and not to blunt their finer sensibilities by exposing them to the deadening influence of a drama decadent in both matter and manner; and on the part of the theater itself, a more earnest desire to meet children on their own ground and present to them plays that will enhance the joy of childhood and youth without destroying its visions. The rarity of plays like Barrie's "Peter Pan" and Maeterlinck's "Blue Bird" only emphasizes the more the barrenness of the present-day drama for children.

As for the popular show, in all its forms, vaudeville, circus, moving pictures, it is after all the main problem, for the great majority of children go to no other. Like that heterogeneous collection of truth and falsehood, real art and hideous caricature of art, genuine characterization of life and pitiful misrepresentation of life, familiar to us as the sensational Sunday newspaper, the cheap show is the only thing that is at present offered to meet the great human need for entertainment and emotional thrills. Like the same newspaper it might be infinitely better adapted to those who feed on it. And the encouragement in the

situation is that public interest is already concerned with its improvement.

The immediate need is for a stronger public demand for stage exhibitions which are clean and wholesome. Such a demand would be met, for the managers always stand ready to give the public what it wants.

Every parent ought to be spurred on to find out how the "show" is affecting the character of his child. He has no right to let matters drift. When he feels the atmosphere of corruption it is his duty to cry out. And every good citizen for the honor of his community will do the same. Civic spirit will resent the stain upon the fair name of a community cast by a vulgar show.

Meanwhile there is unlimited opportunity for philanthropy and for municipal enterprises. The moving picture has already been used to reveal the methods of philanthropy in the fight against tuberculosis, in district nursing, in industrial education. The public school may in future use it for a thousand forms of visualized instruction. The church is sure to find it an adjunct to the teaching of biography, of missions, of charity.

As for popular entertainment it is not unreasonable to ask why there may not be established municipally-conducted popular theaters, under the direction of boards as able and high-minded as the present school boards, where not only the character of the program, but the attendance can be regulated, and

where every provision may be made for health and comfort.

The training of the dramatic instinct of children deserves the closing word. It clearly is not enough to let children witness action. They themselves want to act. But the instinct needs skilful guidance. Is the school too overcrowded to undertake it? As an extra study that may be true, but not if the acting were in connection with and an adjunct to existing courses. Children's plays may teach both literature and history; they may inculcate the highest ethical ideals; through them biography can make its deepest impression. By doing, even though it may be merely acting, children can be trained for mature life.

The theater has too long been left to manage itself. When the people begin to use it as a servant they will for the first time learn its value.

The Motion Picture Exhibitors' Association of Greater New York, with principal office 320 Broadway, New York City, a membership corporation, filed articles of incorporation with the Secretary of State at Albany November 15, to foster and promote the common interests of exhibitors of motion pictures and elevate the business to the highest possible standard. The incorporators are William Allen Sidney Ascher, Herman Cohen, Harry J. Jacobs, Arthur D. Jacobs, Patrick A. Meehan, Harold W. Rosenthal, Samuel Schwartz, and Abraham Coleman, all of New York



A Scene from Selig's "Industries of the South and West." Besides views of Luther Burbank, the plant wizard, in his garden are shown the prune industry, the Roosevelt dam, in construction and completed; the Watsonville apple fair; the largest locomotive in the world; the Santa Rosa Flower Festival, and some exhibitions of horsemanship by the Los Angeles Vaquero Club.

Filming the Bottom of the Sea

By Harvey Walstrom

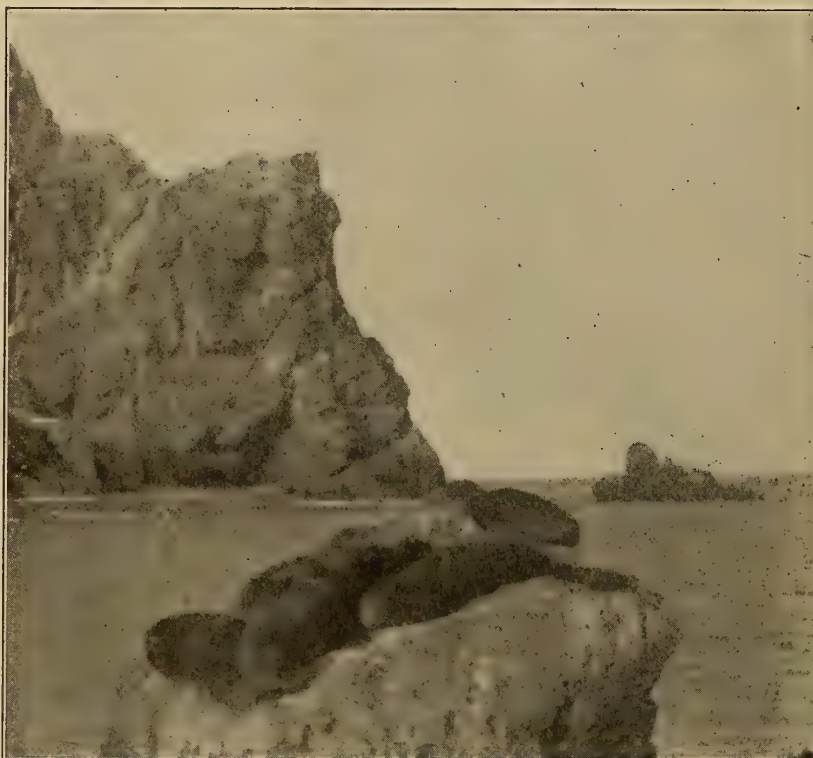
ON December 14, the American Film Manufacturing Company will release a film which is in many respects remarkable, since it is the result of the only successful attempt ever made to photograph the submarine gardens of the Pacific.

As is well known, the water surrounding the Catalina Islands, which are just off the California coast near Los Angeles, is perhaps the clearest ocean water in the world. For this reason, and because of the rugged beauty of the islands themselves, the Catalinas are a favorite resort for tourists, and no one really feels that he has seen the West until he has gathered moonstones on their shores

and peered down into the clear water at the wonderful growth on the bottom of the sea. To assist tourists in viewing these marine gardens, glass-bottomed boats have been constructed, and as the boat moves along, the whole bed of the ocean seems to pass beneath in an ever changing panorama, revealing the strange forms of plant and animal life that exist there. Queer fish are seen, peculiar animals pass by, and occasionally an octopus appears, scurrying away as the shadow of the boat overhead frightens him.

Samuel S. Hutchinson, president of the American Company, recently visited these picturesque islands, and gazed, with other tourists, at the wonderful marine gardens. He marveled at the things he saw there and, like a true film man, wanted to take a moving picture of it. His idea met with little encouragement, for taking pictures through fifteen or twenty feet of water and with very little light is not an easy task. In fact, very few pictures of any kind have ever been taken of these gardens, and even those few reveal very little of the wonderful life beneath. But he persisted, chartered a glass bottomed boat, and started out with his party.

The resulting film shows very clearly the seaweed and other forms of submarine vegetation, coral, sea urchins, and many varieties of fish. By rare good fortune an octopus managed to get into the picture, the body and tentacles being distinctly visible. Another piece of good fortune came their way when they approached a rock with nearly a hundred seals basking themselves upon it. Ordinarily a seal is timid, and takes to the water when a boat comes at all near. Most of these did, but some few boldly held their position and watched the boat as it came to within a few feet of them and then backed



It Has a Rugged Beauty of Its Own.

away. This seal view is really marvelous.

The party then pushed on toward the large island whose grandeur of scenery is so far-famed. It is very rugged, and yet it has scenic beauties all its own which cannot be compared with those of any other part of the world. The film shows its mountainous splendor, its low valleys, and the famous "moonstone beach," dotted with tourists busily engaged in hunting for the little white pebbles which the clear water of the ocean tosses up.

On the same reel is shown some excellent views of the Pacific fleet in San Diego Bay. First is shown the cruiser Raleigh, which fired the first

shot at Manilla when Commodore Dewey took matters into his own hands and pushed into the bay. Then appears the Colorado, the California, the South Dakota, the little gunboat Vicksburg which did such effective work at the blockade of Havana. The Oregon then appears, the big battleship which "Fighting Bob" Evans took around the Horn without a single stop for repairs. The cruiser Cincinnati is shown with the mast which it lost in the Spanish-American War still missing. The transport Buffalo, the Iroquois, used for target practice, the supply boat Glacier, and finally the entire torpedo fleet is shown leaving the harbor. Battleship views are always interesting and these are especially good.

Commenting on the pictures taken of the marine gardens, the *Los Angeles Times*, under date of October 21, says:

"S. S. Hutchinson, of Chicago, while in a glass-bottomed boat was successful in taking pictures of over fifty feet of film while the boat passed over the marine gardens. Although many attempts have been made by local photographers and others possessing extensive experience, no one has ever before taken pictures of the marine growth under the water. The feat had been given up as an impossibility.

"When nearing a suitable portion of the gardens under water fifteen feet, the machine was set to work. The camera resembled an ordinary instrument, but had several attachments on both sides, small magnifying glasses and mirrors set at various angles near the lenses. An octopus was caught and is clearly shown in the film."

A movement is on foot to have the film shown in the public schools of California, owing to its educational value.

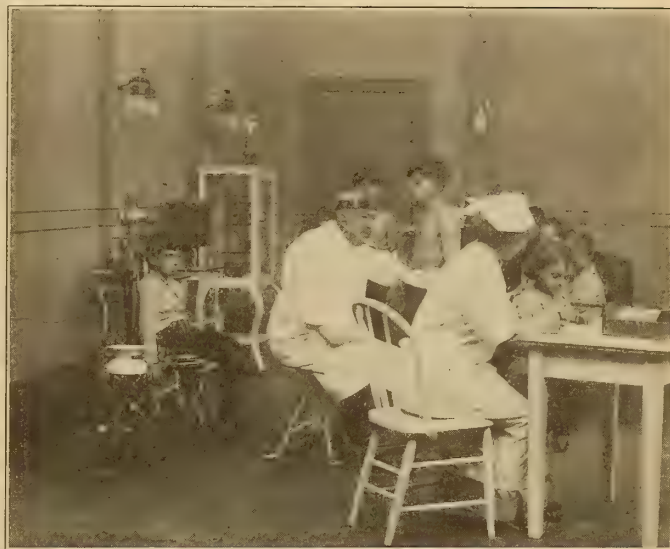
The Edison Red Cross Films

By H. Kent Webster

RED Cross films, as produced by Edison, are doing a great work. Not only are they interesting in themselves from a dramatic standpoint, but they also clearly portray the work being done by the National Association for the Study and Prevention of Tuberculosis, and reveal what becomes of the pennies we spend for the little stickers used to close our Christmas letters and packages. Evidently Edison intends to make the Red Cross film an annual event, for it will be remembered that one was produced last year also and met with an enthusiastic reception. This year the film is entitled "The Awakening of John Bond," and is a true-to-life Red Cross story.

The leading characters in the story are Bond, a political boss, his wife, Grace, and Nellie O'Brien, aged eighteen, living on the lower East Side of New York. The O'Briens, a large family, live in a miserably kept tenement owned by Bond, who refuses to do anything to clean up his building for fear of losing money. Bond is married and sails with his wife on a cruise for a wedding trip, taking with him as a deckhand George O'Brien, Nellie's brother, who has consumption. On the cruise George fails rapidly. The surgeon pronounces him in the last stages of consumption. This so arouses the sympathies of the bride that she nurses George constantly until he finds himself dying and entrusts his watch and what little money he has to deliver to his sister Nellie. As a result of this close communication with George, Mrs. Bond contracts tuberculosis from him, and is brought back to New York for treatment. On her arrival home, she sends for Nellie to give her George's trinkets and messages, and there Nellie sees and bitterly denounces Bond as the murderer of her brother, because he refused to clean up the tenement in which they lived, or to help secure a hospital where consumptives might receive free treatment.

Bond tries to place his wife in a sanitarium, but to his horror find all the private sanitariums filled and no room for any more patients. He then appeals to the Tuberculosis Committee for aid and finds that there is



What Becomes of the Pennies We Spend for Christmas Stamps.

no public tuberculosis hospital, largely because he voted against it and not only refused his assistance, but worked assiduously against it. He attempts to bribe the official to make a place for his wife. The official takes his money and gives him in return a package of Red Cross Seals. This makes Bond angry, but when he learns what the Red Cross Seal means, how every penny taken in in this way is used in an earnest endeavor to stamp out the great white plague, he gladly writes out a most substantial check to be used in the work and agrees to support the hospital bill.

The secretary then shows Bond a tuberculosis exhibit and an open air school, and arranges for the placing of Mrs. Bond and the O'Brien children, who also are afflicted, in a sanitarium. The last scene shows Mrs. Bond and the O'Brien children entirely recovered, and Bond himself, happy beyond expression, and a loyal supporter of the Red Cross, accepted as the peoples' choice for the office he seeks.

"The Awakening of John Bond" is not a pretty story, but it is certainly effective and well presented. John Bond is simply an average man. He is not unusually cruel or penurious. Perhaps he is not even less susceptible to the need of supporting charitable movements of a humanitarian nature than other average men. He simply rests secure in the belief that such work is done for "the other fellow" and not for him, and he refuses his assistance and support merely for selfish reasons. Most people believe in their own immunity. John Bond believes in his. Never for a minute does he suspect that the work he has been doing against the Red Cross will rebound to his own injury and cause him ceaseless worry.

Most of us are John Bonds. We do not realize the great work that societies with humanitarian motives are doing until an example of their work is brought directly to our personal attention, until it is shown that the work they are doing is not simply general, but that it is specific and actually reaches some one person, and may some day reach us. In this film, the Edison people have attempted to impress this lesson upon us. They argue that the Red Cross movement should receive the support of every



He Tries to Bribe the Official.

person, not only because it helps others, but also because some day it may help that very person.

In this connection it might be well to recall "The Red Cross Seal" of last year. In this photoplay we were shown a girl of the tenement district bravely struggling for existence by painting designs upon baskets and lamp shades, and into whose life had crept a longing for a brighter future in the field of art. She visited an art school and learned to her great disappointment that her poor earnings were far too meager to allow her to realize her great ambition. Her sad face attracted the attention of a young man of wealth and set him to thinking. He decided to learn at first hand just how the other half lives, so donning old clothes he secured a room in the cheap apartments where the girl resided, and a new world opened before his eyes—a world of poverty and want and suffering. Keeping his identity concealed, he watched the girl bravely struggling for existence—saw her striving to win the prize for the Red Cross stamp design for Christmas time. He saw her happiness when she learned that she had won, and that the long desired art lessons were within her grasp. He saw also how she gave up her prize money—her whole future—to cure a neighbor's son who had the awful White Plague. And then the young man saw that he was in love with her, and that he had fallen in love with the noblest, most self-sacrificing girl in the world. Until the closing scene of the drama, she did not even suspect that her great sacrifice had won for her a true love, a bright future, great wealth, and a life of happiness.

Both of these films were produced with the full cooperation of the National Association for the Study and Prevention of Tuberculosis, which conducts such an aggressive campaign at Christmas time to influence the sale of Red Cross Seals.

The Association feels that last year's Red Cross film was instrumental in selling thousands of these stamps. This year "The Awakening of John Bond" is expected to arouse even more interest in the work of the Association.

The King of Australian Picture Men

Like an Arabian Nights' tale reads the story of the success that has come to J. D. Williams, the moving picture king of Australia, who is touring America and Europe.

Three years ago, Mr. Williams, who is an American, was a salesman for a film concern. His business took him from the Atlantic to the Pacific coasts of the United States and along the western coast up into British Columbia. It was while in the latter territory that Mr. Williams first heard of the "wonders of Australia." A home-sick Australian told him of the country's possibilities and after verifying most of the facts by consulting reference books, Mr. Williams started for Australia and embarked in the amusement business in Sydney.

Within one year he became one of the largest exhibitors in the world. Today the Greater J. D. Williams Amusement Co., Ltd., owns four large picture houses in Sydney and has laid plans for the establishment of a string of houses throughout Australia. It also operates a huge film exchange.

Prompted by gratitude toward the country which give him his vast fortune, Mr. Williams now is endeavoring to people it with Americans and Englishmen and has set aside a portion of his wealth to tell these two races of Australia's possibilities.

"The foreign nations," said he, "seem to realize the great future in store for Australia, and are sending great numbers there. It is the fear that these foreigners will gain too strong a foothold there that prompts me to devote a part of my fortune to tell Americans and Englishmen of Australia's wonders. We welcome with open arms all who come to Australia, and I consider it a sacred duty on my part to send as many white men to that country as I possibly can."

"I have organized a 'Twenty-Million Club' in Sydney. Australia now has over 4,000,000. As its name implies, the object of this club is to increase the population to 20,000,000 within as short a time as possible. I have now the assured support of a thousand business men in Australia and more are dropping into line daily.

"The possibilities in Australia are practically unlimited. All lines of business present more than an average chance for big returns. The living is far cheaper than in this country and the climate is far superior. In fact, Australia is in every respect an ideal spot in which to live and work."

State Provides Pictures for Deaf Students

Saturday evening of each week is "moving picture" time for the 450 students of the Texas School for the Deaf, familiarly known as the Deaf and Dumb Asylum.

To all these deaf mutes the motion drama is as real as if the actors were really there, rather than on a canvas screen. The action is real, taken from real life, and the deaf mutes have the advantage of the person with normal senses in this particular: They are able to read the lips of the shadow actors, and thus derive the same benefit as the average person does from a stage performance—that is, if the actors speak the lines that should be spoken.

All these things are taken into consideration in selecting the films which the children are shown, according to the superintendent. He says the students are also taught history with pictures, as far as suitable historical subjects are woven into motion plays.

An incident occurred not long ago which illustrates to a nicety just what advantage the deaf mute or anyone who reads lips has over the average person at the motion picture show.

The film being shown illustrated western ranch life. The scene showed the dying moments of a mining prospector, who was exhausted from starvation. However, his comrades, one of them his sweetheart, found him before the end came, and were holding him in their arms. He was supposed to be telling them with his last breaths the location of his rich claim. His eyes were rolling and on his face was a truly ashen hue and his breath came in gasps. It was, indeed, a pathetic scene to the uninitiated, but not to the deaf mutes—they read his lips.

As the man was writhing in the last agonies, with the thread of life about to snap, the smaller children began to titter and giggle. The older students took it up, until by the time the screen actor was pronounced dead by his comrades and the cowboys took their hats off there was a suppressed laughter running the rounds of the room. Some of the officials asked the reason why—laughter at a death scene—and one boy explained:—

"The fellow kept repeating that he couldn't die properly unless they held his head a little higher and got from between him and the camera."

Louisiana is another state that will have its picture taken in an endeavor to secure new settlers.

Mother Goose on the Screen

By Charles M. Ellerton

AMONG the new and unusual offerings being presented by the film makers must be mentioned the Champion series, which should be placed in the front rank for originality. Its strong appeal is to children, although, since men and women are but children grown up, the parents get just about as interested in it as the youngsters. The new series is no more nor less than a dramatization of Mother Goose, the author of childish joy.

We all remember the old Mother Goose rhymes. No one knows who wrote them or where they came from. They seem to have existed always, for our parents' parents, and as far back as you want to go, all seemed to know them as well as we do. We learned them all by heart—and yet how we would beg our elders to say them over for us! Mother Goose appeals irresistibly to the mind of childhood, so it is almost a foregone conclusion that the new Champion series will be enthusiastically received by the youngsters who will be delighted to see, not merely in fancy, or pictured in the story book, but right before them in living, moving characters, the familiar features so dear to them.

There is a tree. High in its branches is a cradle gently swaying in the wind. There is Mother Goose herself, holding a big fat goose. The old rhyme says "When the bough breaks the cradle will fall." Sure enough, the bough does break, and the whole outfit does come tumbling down.

ground of the picture, with her fat goose under her arm, and waves her wand. Slowly there dissolves from our view the material world of those whom we had been observing, and before us on the screen splendidly caparisoned steeds, ridden by bold knights, troop forth. In front of them, all bedecked with ribbons, is the white horse bearing the beautiful girl on its back. And she really has bells on her toes.



In Its Branches Is a Cradle.

So it goes through the whole series, which includes, of course, Jack and Jill, whose water-seeking expedition had such a disastrous ending.

Another Church to Use Films

Moving picture sermons—Sunday nights and comic films at intervals on week nights will be the new regime at the Harford United Brethren Church, Omaha, partly to give the congregation a glimpse of the gospel in more vivid form, and partly to keep the young people away from the picture theaters downtown.

For three Sundays, the moving pictures will portray the Passion play, the first Sunday evening being given over to "The Childhood of Christ," the second to "His Public Work," and the third to "The Crucifixion and Resurrection." The explanation to the pictures will be made by the pastor of the church, Rev. M. O. McLaughlin.

After the Passion play is finished, Bible events will be illustrated by the motion pictures and a sermon will be delivered to accompany the films.

"We expect to be criticized for the innovation, but believe it will do good. Psychologists say impressions are received more quickly through the eye than through the ear and we hope that the pictures of the Bible will make our services more interesting and attractive, especially to the young people," said the Rev. Mr. McLaughlin.



The Author of Childish Joy.

What is going on in their minds? Do the children, or the grown-ups either, realize that it is only a play, and that the little ones are simply being amused? No indeed. In fancy, everyone is living in a different world and Mother Goose is the ruler. She appears in the back-

We are introduced to a modern household scene, with everything cozy and comfortable. Grandfather is seated in his easy chair while the younger father and mother sit by the bright fireplace. In tumble the youngsters, and the parents and the old grandfather are nearly smothered in their embraces. Now they must ride on the crossed legs of father and grandfather. The old man is a child once more. His face lights up as he sings, "Ride a cock horse to Banbury Cross to see a young woman ride a white horse, rings on her fingers, bells on her toes, we shall have music wherever she goes." The little ones are galloped up and down on their improvised horses until everyone in the room is beating time.



Group of Ohio Delegates Attending the Convention of the Motion Picture Exhibitors' League of America at Columbus, Ohio, November 1 and 2, 1911.

Holland Theaters

In Amsterdam, the lively Dutch capital, great improvements have recently taken place in the moving picture business, and very successful have been the entertainments given. Ten years ago there was only one variety of theater there, which usually presented two or three pictures towards the end of the program. Within the last year or two, however, the number of moving picture shows has increased, till at the present time Amsterdam, with a population of 550,000, can boast of thirteen theaters, besides which, three theaters are being constructed to meet the requirements of the moving picture.

Rotterdam, with 400,000 inhabitants, follows close with fourteen theaters, and the numbers show signs of further increase.

At The Hague, where the royal residence is located, with a population of 350,000, there are twelve theaters. Utrecht, with 200,000 souls, has but three theaters. In other large provincial towns, there are two theaters.

The government and police regulations are of a very simple kind. Each establishment must be pro-

vided with not less than two separate exits, and the corridors must be one and a half yards in width. Chairs and seats must be fastened, with an intervening space between each row of three-quarters of a yard. The operating cabin must be constructed of fireproof material, and disconnected from main building. It must also possess a water tank with four taps in ceiling in case of outbreak of fire. If these regulations are observed, a license can be obtained with little difficulty. There is no censorship in vogue in Holland. The exhibitor has to pay a five per cent tax on net takings, but this tax is always added to the price of admission, so the exhibitor is really out nothing.

The most popular pictures consist of nature studies and travels. Dutch sea-dramas and children's plays take a prominent part. The program usually comprises from six to eight numbers, of one or two hours duration, as the case may be. The prices of admission are, for a show of one hour, from four to twenty cents. For two hours' performance, from twelve to thirty cents. At the larger Union Theater, the prices are thirty, fifty and sixty cents. The theaters are open on Sundays from mid-day till midnight.



Officers of the Motion Picture Exhibitors' League of America. Photograph taken at the Columbus Convention, held November 1 and 2, 1911.

On the Outside Looking In

By the Goat Man

THE promoter has never made a success of the motion picture business. He is a wise man, the promoter. He dares not tackle a game of which he knows so little. And yet how alluring the field! A motion picture camera—a perfectly good one can be picked up in film centers for a comparatively small sum. I have seen them offered all the way from \$250 up. Your dollar is as good as any other dollar when it comes to buying sensitized film stock. A motion picture camera operates with a small crank instead of a button or lever. The development of exposed film requires different apparatus, but the same chemicals and essentials obtain that are employed by the professional or amateur photographer. Instead of printing the negative upon paper, the printing is done on positive stock, but the machines employed by the present film makers can be had in the open market. It is all very simple. Then there is such a big, enthusiastic picture theater clientele. Why, there ought to be millions and millions of dollars available for the promoter with a little scheme like that! Ever talk to a picture fan who has a bank roll? You never saw one in your life who wouldn't volunteer to take a "flyer" at the game. He is there with the easy money for an easy game.

* * *

It is fun to talk to him. You lead him on and on, elaborating on the lack of skill it requires to take a snap-shot and showing that the motion picture is possible by buying a camera that will automatically take sixteen pictures a second while you turn the crank. You will be careful to refer to men like Selig or Spoor or Rock, who have amassed fortunes over night by grabbing opportunity by the fetlock or some other convenient place, and by that time your man is ready to hand you his roll and tell you to go to it. I have sung this song to many of my friends and it never fails to bring the same result. The hypnotist never produced a larger variety of expressions from his best subject than motion pictures will bring from the man who has to work for his. It is more than strange that the promoter cannot get away with the picture game.

* * *

You may be looking for the exception to the rule thing, about now, but you won't find it. The outside promoter has never had a look-in, in this film game. A. M. Kennedy has had a flight or two as a promoter, but you will remember that Kennedy was on the inside looking out before he started. Kennedy seems to have discovered S. S. Hutchinson, an outsider, but that same discovery put Hutchinson inside and he's been going a hot pace ever since. Pat Powers struggled through the handicap of ready money until he had about reached his goal when a fire wiped him out. The record he had made was the excuse for capital to come to his rescue. He was an insider! The outsider is always on the outside. I know a motion picture scheme that received recognition from one of the substantial old bond and investment houses. It was lugged into this house by a man who enjoyed a big annual rental from an exhibitor. It had all the allurements of a

promoting possibility. It was laid out with proper garnishment and presented by a respectable and valuable customer of the brokers. For a time it looked like the promoter had arrived. A prospectus was issued and a million dollars was subscribed before the ink was dry on the printed matter. Through a disinterested banking house, the brokers invited an audience with some insiders. The thing had been so easy, that suspicion was aroused. The result of the conference saved a lot of prospective investors the certain loss that would have followed.

You remember J. J. Murdock's attempt to worm his way from the outside to the inside. Nobody will ever know what it cost Mr. Murdock, but everybody knows how far he missed getting in. And there was C. Lang Cobb, Jr., who fitted up a lovely suite of offices in New York and fussed around like a mag-nate for a little while. They were outsiders!

* * *

Here's another story that has never been printed, possibly because it happened out west where most of the film activities are confined to making pictures instead of promoting new m. p. companies. The patent office at Washington allowed the claims of Victor L. Duhem on a dingus presumed to take nature's colors with a motion picture camera. Duhem is a bad name for a promoter, but the possessor of a name cannot be held responsible for it, unless one be a woman. Duhem promptly set about to incorporate a million dollar company, resorting to the laws of Arizona for help. He named his concern the American Vimograph Company and established headquarters at 1005 Market street, San Francisco. His literature was for the public. It would revolutionize film making, renting and exhibiting and it would surely pay the investor 100 per cent or more a year. The prospectus offers the investor two hundred thousand dollars worth of stock at par. The shares are a dollar each. Two hundred and fifty thousand shares are to be locked up for a rainy day, or to enlarge the manufacturing facilities. Five hundred and fifty thousand isn't mentioned at all, which leads to the inference that Duhem's little invention has some value in the eyes of its creator.

The offices occupy three handsome rooms, fitted up with ten mahogany desks and a like number of chairs of the same material, rugs and other paraphernalia, including two new and one old typewriter, or at least it looked like an old one to me when I saw it. The company has a unique advantage in that it owns a printing plant and can turn out its own stuff with neatness and dispatch.

Vic. Duhem will never be much of a factor in the film game. He is an outsider. He was pinched, once upon a time, for filching a J. and J. reel and duping it and when one does that and has it proved on him, he's in Dutch with the gang. I speak respectfully of the insiders when I refer to them as the "gang." My hat is off and I am humiliatingly humble when I bow low to the fine coterie of men who control this making of m. p. film. No shrewder lot ever wormed themselves to the top of a tremendous industry. I will reserve examples of this shrewdness for a future time,

for it is bound to make the would-be promoter gasp if he will follow me that far.

* * *

Vic. Duhem isn't singled out here to show the type who might fail in an effort. He has his brother with him, a young physician, a young lawyer and another young man—none of whom betrays extraordinary evidences of business sagacity. Vic. himself was at one time tangled up with an embryonic Long Beach m. p. concern, where he posed as salaried expert of the works. He had a block of nearly 20,000 worth of the stock before he was let out for incompetency, and I'm told that the concern was following Max Lewis' doctrine to "get 'em an injunction." In other words, an injunction was obtained which prevented the Duhems from transferring the stock they held.

* * *

This may incite curiosity. If the film making is so very simple why doesn't the promoter succeed? To say that peculiar conditions exist only whets the appetite. But these peculiarities do exist and the recent lies in one's inability to market the goods. The charmed circle is divided into two camps, known as licensed and independent makers. Two brotherhoods would come more nearly expressing it, for there is very little warfare.

* * *

The basic patent for motion picture cameras and projectors was originally secured for this country by the Edison Company. An interfering patent was controlled by Biograph Company. These two big factors were too smart to give each other trouble. They took the better way—a faculty possessed by very few competing concerns. Into a new organization went the patent rights. The name adopted was the Motion Picture Patents Company. It acquired all the important patents bearing upon the motion picture. The capital was fixed at \$15,000,000 and all the inquiry you will care to make will elicit little more information concerning it. Original officers were: Frank L. Dyer, president; H. N. Marvin, treasurer; Geo. F. Scull, secretary. It asks no credit, refuses written or verbal requests for financial statements. It leases, but does not sell. The group enjoying privileges through this arrangement is confined to nine film manufacturers, namely: Edison, Biograph, Pathe, Vitagraph, Selig, Essanay, Melies, Lubin and Kalem. George Kleine, an importer, rounds out the number to ten. Every inch of licensed film produced pays the Patents Company a royalty. Every machine used to project a licensed film pays the Patents Company a royalty. Every theater showing a licensed motion picture pays a tribute of two dollars a week to the Patents Company. Where would the promoter start to invade a stronghold like that? The Patents Company pays its officers no salary.

* * *

Then there are the Independents. You might be misled by that word Independent. In most businesses it has a well defined meaning, but following the plan of the licensed group, the Independents have a beautiful little scheme all their own. They, too, elect who shall be let in and who shall be left out. They have no patents, but they formed the Motion Picture Distributing & Sales Company. Through it, all films other than "licensed" must pass. Every reel pays tribute to this organization, but there are salaries and

other expenses to defray from this revenue. The Independent theater pays no weekly tribute, but its owner must live by the code. The officers answer to the board of directors and this board says whether or not the Independent manufacturer can come in or stay out. The house is nearly full—the program almost complete.

So, Mr. Promoter Man, before you offer the great public your promises of the best film on earth, be sure you can deliver. No matter what your product, unless you can offer the exhibitor a complete program, beginning now and continuing without interruption, there is no chance for your success. The licensed theater must stick to its licensed stuff. The Independent theater must stick to its Independent stuff. The market is sewed up with a log chain and the ends are welded together. In the charmed circle of the Independent group will be found these makers: Imp, Comet, American, Champion, Nestor, Solax, Thanhouser, Bison, Powers, Eclair, Reliance, Ambrosia, Rex, Itala, Lux, Great Northern, Republic and Majestic. At the throne room door, hammering with the great knocker, are several supplicating concerns with a lot of good film on hand, awaiting admission.

* * *

In this Independent group are some remarkable examples of persistence. Successes have come to men who surely might have failed in any other walk of life. But that their success has been achieved in great part by this selling scheme in which they reluctantly participated, cannot be denied. They learned their lesson from their more formidable brothers. They have dumped their profits back into the game. Their money goes to legitimate improvement of product. None of them live riotously or extravagant. They go out for business in a body and as a body they come back to the fold with the goods in their pack. But it is a brotherhood all the time. Those who are in are in.

* * *

It must be borne in mind that whatever reflects in the improvement of films there is also this. Those who enjoy the benefits of membership in either group—licensed or Independent—are establishing larger plants, improved facilities, better talent, more efficient organizations, a broader policy, time to consider the future. Thus far, the men at the head of the respective establishments still fuss with most of the detail, from opening the mail to superintending the production. If they ever overcome this one trait, you may find more and better advertising in some of the film magazines, notably this one.

* * *

In the meantime, you picture fan, go about the making of your money in the usual way. There is money in the making of films—the renting of films—the exhibiting of films, if you're lucky in picking out a site and know how to select a program that will take today and tomorrow and the next day. But the way to get into the game means the starting at the beginning—in the primer class and then working through. You can't butt in—not by a long shot!

The stationary engineers' unions of Wheeling, W. Va., expects to purchase a projecting machine for educational purposes. The young engineers will be shown engines in operation, the various working parts in action, and repair work, all by motion pictures.

Recent Patents in Motography

By David S. Hulfish

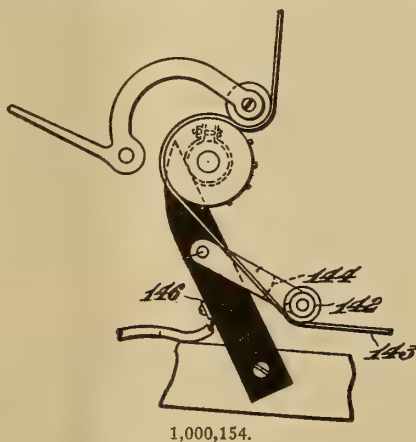
UNITED STATES Patent No. 1,000,154. Safety Apparatus. John H. Crosier, Philadelphia, Penn., assignor of part to George N. Powell, Pittsburg, Penn.

As a preliminary statement of invention, the patent says:

My invention relates to safety apparatus for use in amusement and other auditoriums, such as theaters, moving picture parlors, or the like; and in such connection it relates particularly to a device for automatically lighting an auditorium and unlocking doors, when abnormal conditions exist, at other points or places. For example, in the particular embodiment of my invention as shown in the drawings, the apparatus is arranged for use in connection with a moving picture projection machine so that when any disarrangement or failure to work properly takes place of such a projection machine, the electric currents employed in connection therewith will instantly be broken, and at the same time, the lights in the auditorium be lit and the locks on the exit doors released.

In carrying out this idea, Mr. Crosier provides a general relief circuit of electric wires, arranged to unlock all exit doors and to light the lamps of the auditorium whenever the relief circuit is closed. He then provides different apparatus for closing the relief circuit from any part of the house, or from any cause.

For instance, a simple attachment is placed upon the projection machine in such a manner that if the film breaks (of course the picture will stop until the operator gets threaded up again) the house lights will be switched



1,000,154.

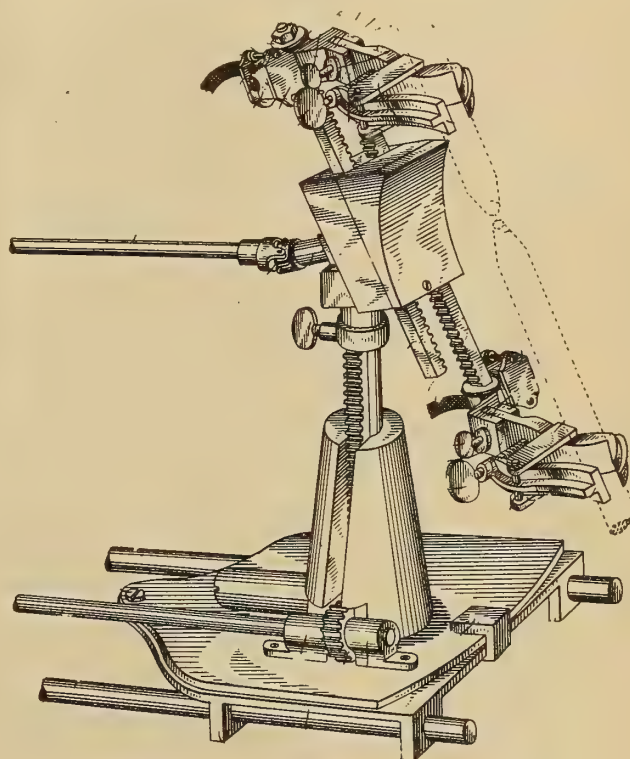
on and the doors unlocked. This little device is shown in the accompanying illustration, Fig. 24 of the drawings of the patent.

In the figure, the sprocket shown may be the lower steady feed sprocket of the machine, the film labeled 143 being the film on its way to the take-up reel. By the tension of the film 143, the roller 142 is held up, holding the arm 144 away from the electrical contact point 146. If the film should break, then as soon as the broken end passes the lower steady feed sprocket the film to the take-up reel will be slackened, dropping the arm 144 upon the point 146, closing the circuit and operating to close the relief circuit, unlocking the doors, turning on the house lights, and perhaps putting out the projecting arc, if desired.

No. 1,000,964. Lamp for Motion Picture Projection Machines. John H. Crosier, Philadelphia, Penna.,

assignor of part to George N. Powell, Pittsburg, Penna.

The objects of this invention are: To provide a lamp which may be adjusted in various directions very quickly; to provide for all such adjustments with a minimum of parts; to provide ready adjustments for the carbons, both longitudinally and angularly; to provide a rela-



1,000,964.

tively cheap device for clamping the carbons, and one which has but few parts; to provide circuit terminals which may be securely clamped and which may present a maximum of contact surface.

How well these objects have been attained may be inferred from the accompanying illustration, showing a perspective view of the improved projecting lamp. The different adjustments, and the general construction of the lamp, are easily seen in the figure.

The claims are specific to the lamp structure, yet are broad in covering the specific improvements. They are four in number, as follows:

1. In a lamp, a carriage movable rectilinearly in a horizontal direction, a second carriage mounted to oscillate in a horizontal direction on the first carriage, a third carriage having a vertical rack supported by the second carriage, a light-emitting device mounted on the third carriage, a rotary shaft mounted on the second carriage, and a pinion carried by the shaft and geared to the rack.

2. In a lamp, a casing having a horizontal slot therein, a carriage located in the casing and having oscillatory movement, a vertical movable light-emitting device supported by said carriage, a shaft connected to the carriage and extending out through and horizontally oscillatory in the said slot, and connections between the carriage and the light-emitting device for moving the latter vertically.

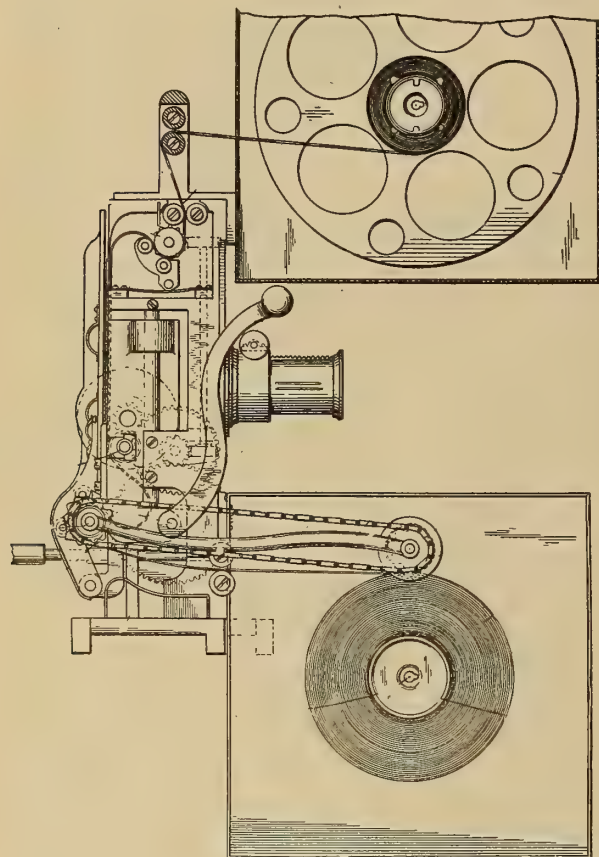
3. In a lamp, a casing having a horizontal slot therein, a carriage located in the casing and having oscillatory movement, a light-emitting device supported by said carriage, a

shaft connected to the carriage and extending out through the said slot, and means for locking the shaft in the slot.

4. In a lamp, a casing having a horizontal slot therein, a carriage located in the casing and having oscillatory movement, a light-emitting device supported by said carriage, a shaft connected to the carriage and extending out through the said slot, a guard plate carried by the shaft, and a set-screw to engage the guard-plate and lock the shaft in the slot.

No. 1,001,098. Film Winding Mechanism for Moving Picture Machines. Charles R. Uebelmesser, New York, N. Y., assignor to American Moving Picture Machine Company, New York, N. Y.

The object is an improved winding mechanism for



1,001,098.

the take-up reel by which the film will be wound evenly without being subjected to too great a strain, as sometimes occurs when the friction driving devices of the take-up are set too tight, or for any reason fail to operate properly. The take-up reel is driven by a friction roller upon the film itself. The drawing shows the film slack between the lower steady feed sprocket and the take-up reel.

The two claims are themselves brief descriptions of the invention, and may be read in connection with the accompanying figure:

1. In combination with a moving picture machine having a film-driving mechanism, a winding mechanism comprising a rotatable hub upon which a film may be wound into a coil, a stationary spindle upon which said hub is loosely mounted; an arm pivoted near one of its ends, a driving roller at the other end thereof, and mechanism arranged to transmit the movement of the film-driving mechanism to the driving roller, said driving roller being arranged to engage the outer layer of film upon the hub.

2. In combination with a moving picture machine having a film-driving mechanism, a winding mechanism comprising a rotatable hub upon which a film may be wound into coil, a stationary spindle upon which said hub is loosely mounted; an arm pivoted near one of its ends, a sprocket-wheel at the pivoted end thereof, said sprocket-wheel being

connected with the film-driving mechanism, a driving roller at the other end of said arm, said roller being arranged to engage the outer layer of film upon said hub, a sprocket-wheel connected with the driving roller, and a sprocket-chain connecting the two sprocket-wheels.

No. 1,001,534. Dissolving View Apparatus. Hugo Krieger, New York, N. Y. The object is to provide an apparatus for exhibiting dissolving views and using but one lamp.

The illustration herewith is a top view, or table-top plan, of a double projector having but one arc lamp. In this illustration, a motion head is not shown, but may be fitted in such position that the lamp house may slide to it.

Two projecting lenses for the two dissolving slides are shown. One of these receives the light directly, while the other receives it through a reflecting prism, the light having a condenser in either case.

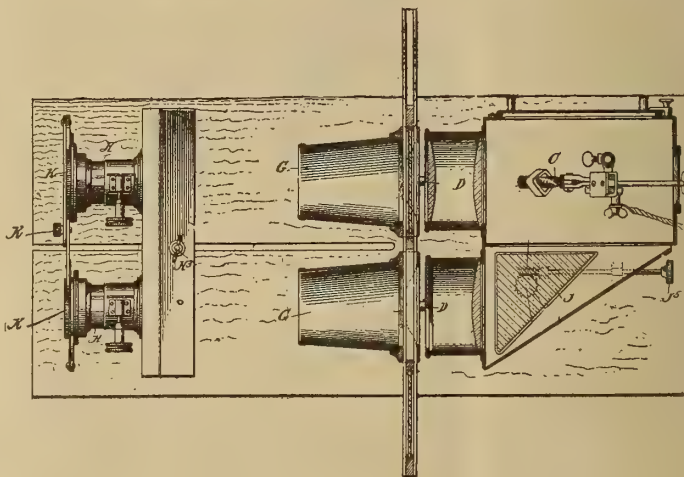
In the figure, *C* is the arc lamp in its house, *J* is a reflecting prism. Two sets of condensers, *D* and *D* are provided, for the two lenses *H* and *H*. A dissolving shutter *K* operates in the same manner as with a dissolving apparatus having two lamps. The little milled head *J-5* enables the operator to turn the prism *J* slightly to bring his light into center in both his lenses at the same time.

The claims are nine in number, and cover very broadly the use of the condenser and prism arrangement, and also the adjustable feature for moving the prism to center the light in the second lens. The first three are as follows:

1. A dissolving view apparatus, provided with a lamp casing, condensers mounted on the said lamp casing, and having their axes arranged parallel one to the other, a source of light in the lamp casing opposite one of the said condensers, and a prism interposed between the other condenser and the said source of light.

2. A dissolving view apparatus provided with a lamp casing, a source of light therein, a pair of condensers mounted on the said main casing and having their axes arranged parallel one to the other, one of the condensers being in front of the said source of light, and a prism adjacent the said source of light and opposite the other condenser.

3. A dissolving view apparatus provided with a lamp



1,001,534.

casing provided at one side with a prism housing, a prism in the said housing, a source of light in the said casing, and a pair of condensers having their axes arranged parallel one to the other and of which condensers one is mounted on the said prism housing.

No. 1,001,957. Apparatus for Suspending Films. Ernest A. Ivatts, Paris, France, assignor to Society Com-

pagnie Generale de Phonographes, Cinematographes et Appareils de Precision, Paris, France.

The general form of the drying machine is shown in the accompanying illustration. The film 8 is brought from the washing tank over the endless belt 9 to carry it above the chain 7 which is a movable chain carrying the hangers 6, 6, etc. The speed of the film is faster than the speed of the chain 7, so that the film feeds down in loops marked 8 and 11, between the hangers 6, 6.

The improvement of the present patent is found in the carriers 6, and consists in the mechanism for making them take hold of the film in such way that no crinkling of the film is incurred, yet no slipping is permitted, so that one loop cannot become longer than another.

No. 1,001,965. Device for Moving Lantern Slides. Joseph Leopold, South Bethlehem, Penna.

The object of the invention is described very generally, as follows:

The present invention relates to an apparatus to be used with a stereopticons or like lanterns, and by means of which a lecturer or other person may cause a series of slides or views to be automatically brought into operative relation with and removed from the source of light and the objective of the stereopticon.

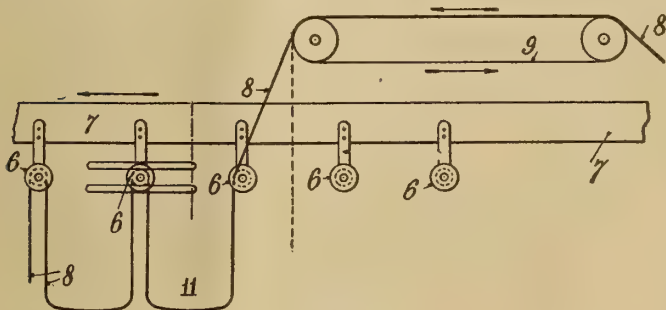
One of the objects of the invention is to provide a simple and cheap device of this class, which can be easily handled and which is efficient in its operation.

Another object of the invention is to construct an apparatus of this class having a storage vessel, into which the slides or views are automatically placed after the pictures thereon have been thrown on the screen.

A further object of the invention is to devise a multiple shutter mechanism which is automatically drawn in front of the opening through which the pictures are projected during a changing of the slides or views.

A total mechanism is provided for the lantern which will close a shutter, move the old slide out and a new slide in, then open the shutter, thus changing the slides with a single lantern. Magazines are arranged for the slides, the feed magazine supplying the new slide and the take-up magazine receiving the slides as fast as they have been shown.

All of this mechanism is moved by a single handle. It is clear that an operator cannot make a mistake in his



projection, since the whole process of changing slides is but the movement of a single lever handle.

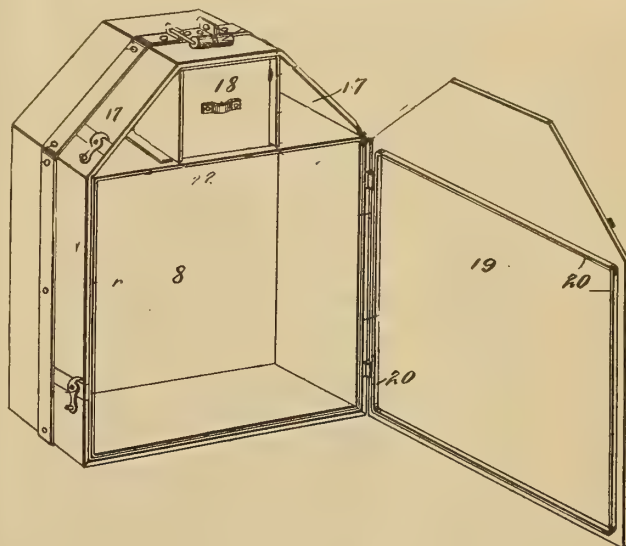
No. 1,002,078. Slide Changer for Dissolving Effects. Arturo Paoli, South Range, Michigan.

Upon each side of the lantern slide lens is arranged a slide cabinet, one for feed and the other for used slides. An automatic slide carrier takes a slide from the feed box and puts it in the window before removing the old slide; then removes the old slide and puts it in the receiving box. The dissolving effect secured is the double image effect of the slip-slide carrier.

No. 1,002,285. Film-Reel Carrying Box. Harry D. Leith and Milton Arthur Cox, Stuart, Iowa.

The object sought is to provide a box which will carry conveniently the necessary film reels and also the lantern slides for an evening's entertainment, at the same time keeping the carrying case in such shape as to be convenient to carry and not liable to easy breakage.

The illustration shows the carrying case, with the door open. In the compartment 8, the reels of film are



1,002,285.

placed, and the drawer 18 receives the lantern slides. The corners of the case are filled out at 17 and 17, making a strong and slightly carrier. To make the film box fire-proof, the compartment 8 is lined with metal, and a sheet of metal is secured to the door at 19, the edges being up-turned at 20 to engage the metal lining of the compartment 8 and to form when the door is closed a tight metal enclosure for the films.

The one claim of this patent reads as follows:

A transportation box for the purpose mentioned comprising a casing open at the front and consisting of a bottom, a pair of side members equal in length to that of the bottom and at right angles thereto, diagonally disposed side members at the upper ends of the first said side members and a top parallel with the bottom and connecting the upper end of the upper side members, and a back, a sheet metal lining for said bottom, the first said side members and the back to the height of said side members, a horizontal sheet metal partition extending transversely of said casing at the upper ends of the first said side members, vertical partitions connecting the ends of said top and said horizontal partitions forming a drawer compartment, a sheet metal lining for said top, a sheet metal drawer in said compartment, a closure for said casing and a sheet metal lining for said closure co-extensive with the front of the compartment below said horizontal partition, substantially as described.

Gaumont Becomes Independent

Gaumont pictures will be independent, instead of licensed, after January 1, 1912. It is announced that the Gaumont company's contract with George Kleine, of Chicago, the film importer, will terminate on that date.

It is stated that Gaumont built a studio in Flushing, L. I., some time ago, but was unable to print his films here on account of his contract with Kleine. The studio has been used by the Solax Company, but after the first of the year it is expected Gaumont will take possession of the studio and print films from negatives made in France.

Problems of the Operating Room

By William T. Braun

THE OPERATING ROOM.

IT IS no longer a 4 by 4 iron "picture box" where the operator exists, as managers have come to realize that good results cannot be expected from such a source; hence the modern operating room. The importance of the operating room, its equipment, and its occupant should receive the most careful attention of the exhibitor, because, with the screen, it is the vital part of the theater. The patrons of your show may spend the five minutes intermission admiring the beautiful wall and ceiling decorations, but the balance of the hour should be spent in admiring the pictures. A good picture cannot be obtained from a wornout equipment located in a box four or five feet high and hot as blazes. Give the operator a room to work in, a good machine with which to do his work, and demand results. If the manager does not care a particle about the comfort of the operator, you may be sure the operator will care less about the results he produces; the writer has been there and knows.

LOCATION.

First, let us consider the location of the operating room. It must be directly opposite the screen upon which the pictures are projected, either in front or back of it. As most of the screens are located on the rear wall of the theater, the operating room is necessarily placed near the front end, generally over the entrance or lobby of the theater. The only objection to this is that in case of fire the audience would have to run a gauntlet of flames to get out unless there were other exits. But with the many safety devices offered by the modern machine, and the care with which the films are handled, fires are of extremely rare occurrence and seldom do they get beyond the operating room.

If the machine is placed very much to the side or much above the screen, the picture will take a key-stone shape and the screen will have to be tilted to get a good picture. The ordinances of some cities require that the room be placed directly opposite the exits. In some instances this would make it necessary to locate the machine behind the screen, projecting the picture through the screen. This arrangement leaves a great deal of waste space behind the screen which is not profitable, unless the building is very long.

Another thing which should govern the location of the room is the height of the ceiling of the theater. No building should be used for a theater unless the ceiling is 15 feet high. Many of the store theaters have ceilings but 12 feet in height. If your operating room is placed over the lobby, which is usually 7 feet high, this leaves but 4 feet 8 inches for the operating room, taking off 4 inches for minimum floor thickness. This is altogether too low, but there are quite a few "rooms" of this height in Chicago at present. In a store of this height the operating room should be placed on the theater floor level or 3 or 4 feet above it, so that the light from the lens will not be interfered with by people passing up and down the aisles. This will require a little ingenuity in arranging seats, etc., but can easily be done.

No operating room should be less than 7 feet high although 6 feet 6 inches will do in a pinch. If the building is but one story in height the operating room can be run up to the roof joists. This will usually add from 2 to 3 feet to its height. Again in a one-story building with a low ceiling the walls of the operating room can be continued above the roof of the building two or three feet. This will cost a few dollars, but it is nothing in comparison to the comfort which can be derived from such a room. Theater owners will spend a couple of hundred dollars or more on many things not absolutely necessary, but will hold up their hands in horror at the idea of spending a few dollars toward making a decent "coop" for the operator.

In some of the city store theaters which are narrow, there is an unusually long throw. To overcome sending the light such a great distance the operating room can be placed half-way between the screen and the entrance. By properly treating the interior of the theater architecturally this seemingly defect in construction can be overcome.

In larger theaters with balconies and galleries, such as in vaudeville houses, the machine is generally placed at the back end of one of the balconies. This generally is very much above the screen height making it necessary to tip the screen up. A better place is at the back end off the main floor about two feet above the floor level to clear the heads of the audience.

CONSTRUCTION.

Formerly all operating rooms were covered with sheet metal inside and out, but now other fireproof materials are more generally used, giving more satisfaction.

Of the various fireproof materials, concrete can be obtained anywhere, in the small towns as well as the large cities. The walls of the room may be made of solid concrete 4 to 6 inches thick. Steel bars may be added for re-enforcement but are not absolutely necessary. The walls may be supported on steel beams running across the theater from one side wall to the other, or the beams may be supported on steel columns.

Hollow terra cotta tile 4 inches thick, makes the best fireproof material. It may be laid up easier and in less time than the concrete. Holes are easily broken through the tile for peep holes.

Plaster blocks three or four inches thick manufactured by the various plaster concerns make a fireproof partition and are easily laid. Either of the above blocks are lighter in weight than solid concrete, and consequently do not require such a heavy beam to carry them.

A satisfactory fireproof wall may be obtained with 2 by 4 wood studding covered with metal lath and plastered with two heavy coats. Plaster board may be nailed on wood studs and plaster applied directly to the board, giving a fireproof partition.

If it is necessary to use sheet metal the studding should be first covered with asbestos board $\frac{1}{4}$ inch thick, over which the sheet metal may be nailed. Nail the metal securely to the studding so that there will be no danger of the seams opening up.

If the walls of the booth are made of concrete the floor should also be made of reenforced concrete. A terra cotta tile floor may be laid with a 2-inch concrete floor over it, but unless other tile floors are being laid in the theater this will be quite expensive. A cheap concrete floor may be had by first laying a rough floor of $\frac{7}{8}$ inch matched flooring on 2 by 8 joists and covering it with 3 inches of cinder concrete, giving the top of it a cement dressing 1 inch thick. Two wood strips may be imbedded in the concrete upon which the legs of the machine may be secured. This will give a rock foundation to the machine.

The floor may also be constructed the same as a wood floor on top of which may be placed asbestos board $\frac{3}{8}$ inches thick. In making a floor of sheet metal, nail it down securely so that it does not make a noise when walking over it.

Enough has been said regarding the height of the room. The higher the better, as the heat from the lamp always rises and if the ceiling has a good size ventilator in it, the heat will not remain around the operator's head like it does in a room six feet high.

Regarding the width of the operating room. The machine requires about five feet, but enough space should be left in the rear of it to pass by without brushing against the adjusting handles of the arc lamp. Eight feet should be the minimum. In old theaters and remodeled stores it is sometimes difficult to get this width. In this case the operating room should project out into the theater. This will not detract from the appearance of the theater if suitable brackets are placed underneath the floor of the room.

The length of the room is also somewhat governed by the arrangement of the other parts of the theater. Enough room should be left so that the operator can easily get on the other side of the machine, to repair the take-up or any other parts that are impossible to reach from the operating side. The laws relating to moving picture theaters in Massachusetts fix the size of the operating room as follows: For one machine, six feet long, for two machines, nine feet and for three machines twelve feet. These are all minimum lengths, the width in no case to be less than eight feet. It would not be a bad idea if other large cities would prescribe minimum sizes instead of "room enough to get around the machine."

If the operator does most of his own repairing he will require a work bench and other necessary tools. In this case he should have a separate work room outside of the operating room, as most of the city ordinances are very strict in regard to having only those things absolutely necessary in the room. This is a matter of the operator's personal opinion. The writer prefers a separate room as the work room generally becomes a gathering place for junk, and it is well to keep such stuff outside of the operating room.

Formerly the operator climbed up a ladder placed against the wall, upon which he could only find room for his toes and then crawled through a hole about two feet square into his coop; now he walks up a stairway and enters his room through a doorway three feet wide, thanks to a little thought on the part of the designer and owner of the theater. The door leading to the operating room should be covered with sheet metal and have a metal frame if the walls are other than metal covered, but this does not mean that the

door must be just large enough for the operator to crawl through. Many of the building codes of various cities require spring hinges to be placed upon the door to keep it closed, but the writer has seen many rooms in which the operator would nearly suffocate if the door was kept closed, it being the only means of escape for the heat from the lamp.

If it is necessary to enter the room through a floor opening, it is preferable to have the opening outside of the operating room, or to cover it with a trap door so that there will be no danger of the operator dropping through the opening accidentally.

The number, size and location of the window openings in the operating room depend very much upon the exterior design of the theater front. It was formerly the practice to put three holes or openings about a foot in diameter one above each door, and one over the cashier's booth. One of the openings generally found its way into the coop and was called the window. The theater front may just as well be treated with large openings, which will do some good. The windows can easily be closed if there is too much draft or cold, and they are always very welcome in summer. On account of the architectural treatment of the theater front, the windows are generally low down, sometimes on the operating room floor level, but if a decent system of ventilation is employed the fresh air can be drawn in from the bottom and heated air drawn out of the ventilator. If too much light is admitted through the windows they may be covered with shades during the day. If the operating room is carried above the roof of the building, as previously suggested for one-story buildings, windows may be placed in all four directions, taking advantage of every breeze in the summer time.

Most of the ordinances require a ventilator to be placed in the top of the operating room leading to the roof. This ventilator ought not to be less than eighteen inches in diameter. This will draw off the warm air from the top of the room. A fan should be placed in the ventilator to facilitate the drawing off of the heated air. The ventilator should be arranged so that it may be closed in winter. When there are other floors above the theater, making it impossible to use a large direct ventilator, a six-inch pipe should be run from the top of the room to a flue where there is a good draft.

It is not advisable to put a skylight over the room, as the sun beating upon the glass all day will heat up the room considerably.

Two peepholes from the operating room into the theater are necessary, one for the light from the lenses to pass through, and the other for the operator so that he may watch the picture. If a double dissolver is used, a third peephole is necessary for the top lens. The operator's peephole should be placed so that he may watch the picture when he is in his sitting position at the machine, because no operator will watch the picture as he should if he has to stoop down or crane his neck to see it. The peepholes should be covered by gravity shutters, arranged to close easily in case of fire. They are generally made of No. 18 iron with grooves on the sides to slide in. All of the shutters should be connected to one string, and this string secured directly above the machine head, so if the operator should "loose his head" when the film catches afire, the string will ignite and release the shutters.

EQUIPMENT.

The projection machine is the main part of the equipment. Steady, well lighted pictures cannot be obtained from a worn-out equipment. It pays to have a good machine and keep it in first-class condition, then you will be saved the embarrassment of a breakdown on a busy night. Secure your machine thoroughly to the floor by embedding strips in the concrete; or if you have an iron floor nail two wood strips of 1x2-inch stuff on the floor in which you have drilled holes for the four legs of the machine. Brace the legs with wire and your machine will be solid. The lamphouse should be grounded by fastening a wire to it and running the wire to a water or waste pipe, not a steam pipe. This may save you an unpleasant shock. In placing the machine, put it far enough back from the front wall of the operating room so that the operator may place his chair opposite the head instead of opposite the lamphouse. In this way he will not get as much of the heat from the lamp, and his eyes will not be injured by looking at the bright spot on the gate.

The rheostat or transformer should be placed on the opposite side of the machine from the operator, near the lamphouse. If you are using alternating current, use a transformer, as it will not only reduce your light bills, but will not give off near as much heat as the rheostat. It is a good idea to have an extra rheostat connected on the line, so that during a long run you can switch on the extra rheostat when the first becomes heated, thus allowing it to cool off.

It is better not to have the operator's chair or stool secured to the floor, so that it may be pushed out of the way when necessary. When possible it is better to have the machine high enough from the floor so that the operator may stand up occasionally to run his machine, as sitting down on a stool on a long run is somewhat tiresome. On the latest model Motiograph an iron seat for the operator is attached to the pedestal, arranged so that it may be folded down if necessary, which seems to be a good idea.

The rewind should be located near the machine, so that if necessary the operator may rewind the films while running the machine. This is bad practice, but must be put up with once in a while. The laws in some cities prohibit rewinding in the operating room; in such cases the rewind is generally located in the workroom. There should be three or four empty reels for use in the machine kept in the room, which have perfect springs and run true. These should be marked and not be taken out of the room.

A metal case with compartments for three or four reels should be placed handy to the machine near or on the floor. All films when not in use should be kept in this case. A metal case should be used to keep leaders and scraps of film. Never leave any film lying exposed on the floor, no matter how small a piece.

A shelf should be placed near the machine, upon which to keep song slides, cement and other articles in constant use. In some cities all shelves must be covered with metal.

The work bench may be placed in the operating room, or better, in a separate room with a large window in it. There is always more or less tinkering to be done in a theater, and a separate workroom is very convenient. The bench should be substantially made of two-inch plank and equipped with a small vise.

Every operating room should have a fan. Its location is largely a matter of the operator's preference, or the arrangement of the room. It may be preferable to place the fan in front of an opening to blow in the cool air, or place it so the warm air is blown out. It is not advisable to place the fan so that the breeze will strike the condenser lenses or even the lamphouse, as it might result in the condensers breaking. This is especially true when the arc has been switched off, making the lenses cool too rapidly. A fan placed in the ventilator does the most good.

The knife switches for the machine should be enclosed and installed so that accidental contact cannot be made. A separate switch should be used for each lamp and a main switch to turn off both lamps if a dissolver is used. Only double pole-knife switches should be used for arc lamps. Place the switches so that the operator may reach them when sitting at the machine. A switch to control one of the house circuits may be placed in the room so that in case of accident some one of the house lights may be switched on.

Two or three outlets for lights with cords should be in every operating room; one over the machine, one near the rewind, and one to light up the room in general. The incandescent lights should be protected with wire guards. An outlet should be provided for a fan.

Bells and push buttons to signal to various parts of the house should be located near the operator. A speaking tube or small telephone should be placed conveniently so that the operator may speak to the manager.

A rubber mat should be placed on all iron floors upon which the operator may stand or place his chair without danger of a shock.

Regarding extra parts for the machine and lamp. You are entirely safe if you have an extra equipment which you may use in case of a breakdown. The large theaters that run all day should be equipped with two machines, using them alternately. In the smaller show an extra head and lamp is all that is necessary. A head good enough for emergency use can be had for fifty dollars. Have it ready to slip on the machine board if the regular machine breaks down. If you are located in a large city which has a good repair shop where you may take your machine to be repaired and get it back the same day, you might get along with a few emergency parts such as an extra take-up belt, carbon holders, tension springs and copper terminals. But by far the best thing is to have an extra head ready to slip into place.

Some theaters have an extra dissolving stereopticon for slides using the projecting machine for the moving pictures only. This is convenient when you have an assistant operator.

The operator should own his tools. They are something he can always use, and he can have as great a variety and number as he has need for, and the ability to use. Tape-wound pliers of two or three sizes, a wire cutter, several sizes of screw drivers, a breast drill constitute a fair beginning. The house should furnish files and a vise.

A stock of the numerous accessories should be kept on hand and replenished when low. Film cement with a small brush for applying, carbons, announcement slides, extra cover glasses and binders to repair broken slides, oils for the machine and heavier lubri-

cant for the gears. A stock of fuses of the various sizes should be kept on hand. Wire for incandescent lighting and an extra set of asbestos-covered wire with connection terminals fastened on ready to attach.

We have the following inquiry from Red Oak, Ia.: "What are the usual arrangements between picture theaters and their exchanges, relative to allowing the theaters to take films from other sources, occasionally, if they so desire?"

I suppose you are aware that there are two kinds of service, licensed and independent. You cannot run both licensed and independent in the same house at the same time. You must either run films from one or the other. You can change service from one independent exchange to another as often as they will stand for it. It is possible to change from licensed to independent service, but you could not switch back and forth for a week or two, as you suggested.

Of Interest to the Trade

Los Angeles Correspondence

We have previously hinted that there is a lot of activity in film production in and around this town. The colony grows. Since the Bison crew has been augmented by the addition of the 101 ranch, we have all sorts of odd characters. Sensational "westerns" by sensational westerners. While we have had our full share of cowboy paraphernalia, the "ranch" crew has simply overwhelmed us. And the Indians! This man Bauman hasn't spared us; he brought everything. If we have grown weary of the wild west as a film, we are now to make our peace or grow still more peeved with the wild westerners who invade us with their trappings.

Kurt W. Linn liked the town. He is known to be Pathe's general traveling representative, but what he came for or what he took away with him is something else. But Linn is a likeable fellow at that. When the polish is put on in the good old German schools it sticks.

Wm. N. Selig's recovery was rapid and his wound healed in a satisfactory way, leaving no bad effects. He has the bullet that passed through his left arm—a pocket-piece that will doubtless cling to him for the rest of his life. This bullet penetrated Mr. Selig's coat sleeve before entering the flesh and after boring its way through nine inches of his arm, between the elbow and shoulder again cut the lining of the coat sleeve and stopped. The bullet was discovered in the sleeve of the coat. Mr. Selig has returned to Chicago, but is expected to return here about the middle of December.

Since our last letter, the Biograph crew has returned to the studio at Pico and Georgia streets. Prior to their coming there was a general house-cleaning. By the way, why do we refrain from talking about these people? They are plain, human beings, known to everybody about this city. They deport themselves in the usual and ordinary way; have their likes and dislikes. We have never seen their names in print. Is it to respect the divine rights of the Standard Oil representative on lower Broadway that we keep this silence, or shall we send in the names of the whole crowd and tell you where they appear in the films? It will be easy and it ought to please a lot of folks.

Among the recent Bison arrivals from New York were Tom Ince and Charley Weston, director and assistant; Miss Alice Inward, an English actress and wife of Mr. Weston, and Miss Ethel Grandin. Miss Grandin was Chauncey Olcott's leading lady before motion pictures won her. These people were formerly with Imp.

David Horsley of New York has established himself at Hollywood. Members of his company are already on the ground and arrangements have been completed to establish a Nestor branch.

Mr. Selig will devote that new tract of land located between Hill street and Pier avenue to his animals. That will add Big Otto to the colony for Selig's famous menagerie would never be complete without its picturesque chief.

Up to now, Charley Goodman, who did the sensational getaway last month, hasn't returned. If he shows up, tag him and send him to Melies.

Moving picture theater managers of Quincy, Ill., have concluded that the public does not like illustrated songs and have discontinued them.

Bison Secures 101 Ranch Wild West

The New York Motion Picture Company has contributed an item of considerable importance by announcing that they have secured the use, for motion picture purposes, of the 101 Ranch Wild West. The Bison stock company has already joined their new recruits at Bear Valley, Cal.

In speaking of the combine, Mr. Kessel, president of the New York Motion Picture Company, says:

"The company we now have is the largest in the world, comprising more than four hundred people, employed daily. It includes the reorganized regular stock company of sixty people, and the Miller Bros. 101 Ranch Wild West Company of 350 people. We have been extremely fortunate in securing this famous aggregation and with the world's most daring riders—men and women who think but little of their lives when some hazardous feat is to be performed—added to the Bison company's staff, I predict the passing of the cut and dried western picture."

Cinderella's Slipper

Miss Mabel Taliaferro holds the reputation of having the smallest foot upon the American stage. The famous slipper which she wears in her performance of Cinderella, an elaborate three reel production of which the Selig Polyscope Company is to release upon Monday, Jan. 1, 1912, was made to order for the occasion and is a number twelve size. This is in reality a child's size and Miss Taliaferro finds much difficulty in securing ready-made shoes that are small enough to answer her demands.

The Selig Company publicity department has evolved from this fact an unique idea which will be turned over to exhibitors to use in connection with their own publicity campaigns on the Cinderella pictures.

Selig Actress Sings to Prisoners

Miss Myrtle Stedman, leading woman of Selig's Colorado company, sang at the prisoners' service at the Colorado state penitentiary on Thanksgiving Day. The prisoners gave her the closest attention and at the conclusion of Miss Stedman's songs there were many tear dimmed eyes. "I enjoyed singing to the poor fellows," Miss Stedman said. "I was never so thankful that I could sing, as when I looked into their eager, appreciative faces." The hearty rounds of applause that followed Miss Stedman's songs carried ample testimony of the prisoners' appreciation. Before joining the Selig company Miss Stedman was well known on the stage and in musical circles. At the urgent request of the prisoners she has accepted an invitation to sing to them every Sunday that it is possible for her to do so.

A Book of Theater Fronts

The Decorators' Supply Company, Chicago, has just issued a new catalog of picture theater fronts. The book is 9 by 12 inches, on enamel paper with an attractive cover, and contains dozens of photographs of beautiful picture theaters whose fronts were all designed by the

There are many exhibitors who still believe that special fronts for their houses cost a great deal of money, although most of them realize how much success depends on "putting up a good front." They will be agreeably surprised if they submit a sketch or dimensions of their theaters to the Decorators' Supply Company for a



The Lyceum Theater, Chicago.

company. It is a revelation to glance through the book and see how many different designs are possible in the treatment of picture theater exteriors, and how very attractive they all are.

sample estimate. The cost is really so low that no theater manager should be satisfied to continue another month with the old store front, when a real theater front may be had so easily and cheaply.

Every motion picture patron must see the outside of the theater before he sees the inside, and if the outside does not please him he is likely never to go inside at all. So fix your fronts up as attractively as possible, and send at once to the company mentioned for an estimate on the work. The Decorators' Supply Company is an old, well established concern of the greatest possible reliability.

Films Taken as Souvenirs of Fire

The Western Film Exchange of Milwaukee recently suffered a most disastrous fire during which thousands of dollars' worth of films were carried away as souvenirs, mostly by boys. At the time of the fire, many boxes of reels were thrown out of the windows and hastily carried to the street. These were seized upon by the crowd and carried away. Some were brought back in answer to advertisements offering rewards for their return, but there are still hundreds of reels missing. It is claimed the fire did \$150,000 damage, yet the exchange managed to keep up its business as usual.

Selig Buys Large Tract for Animal Farm

Recently Mr. W. N. Selig purchased a tract of property near Santa Monica, Cal., over three hundred acres, situated on the line of the Los Angeles Pacific Interurban Railroad. It is easily accessible to the newly enlarged Selig Edendale studios and within a short distance of Santa Monica harbor on the Pacific ocean, where the Selig Company keep its flotilla of boats.

The new property will be converted into what will be known as the Selig Animal Farm. A studio will be

erected and permanent animal quarters built. All of the buildings will be of concrete and they will be designed in the mission style which distinguishes the Selig buildings in California.

The Selig menagerie, in charge of "Big Otto" Breckreutz, will be moved to their new quarters at once, and this wonderful collection of wild animals, which now is one of the greatest collections in the country, will be added to gradually until it knows no rival. Needless to say the Selig people are planning some animal pictures to surpass everything in this line that has gone before.

Booklet About Columbus Pageant

The Knights of Columbus issued a very attractive souvenir booklet covering the pageant of the voyage and landing of Columbus, held on the lake front in Chicago on October 12, which was motographed by Selig. The book gives a complete history of the making of this film, illustrating with leading scenes. In addition, it contains a complete program of the proceedings, photographs of prominent members, and other matters of interest to the order.

The Lubin Lunch Room

The Lubin Manufacturing Company believes in doing everything possible to enhance the comfort and well-being of its employees. The most recent move in this line is the establishment of a restaurant which is located on the third floor of the executive building of the Lubin Company's plant in Philadelphia. The restaurant has a large seating capacity, is handsomely



A Scene from "Love and Aviation." A Special Feature Film Handled by the Feature and Educational Film Company, Cleveland, Ohio. Aviator Flarion is infatuated with Mrs. Warren, wife of a reporter. Warren discovers them together, and wild with jealousy, cuts a stay on Flarion's aeroplane, but Flarion replaces the damaged stay with a new one and takes Mrs. Warren for a flight. Warren is horrified, but Mrs. Warren returns safely and Warren gets a note asking pardon from Flarion, and forgives his wife.

carpeted and furnished with large circular tables, comfortable chairs, etc. Lunches are served at a nominal price, which is somewhat less than actual cost. Mr. Lubin feels, however, that it is a good investment aside from any philanthropic aspect, because it adds to the health and comfort, and, therefore, to the capacity for accomplishment, of the employees.

A resident of a Latin-American country has informed an American consulate that he wishes to correspond with American manufacturers of moving-picture outfits and films. He is contemplating the establishment of motion picture theaters in several small towns of the country in which he resides. His name will be furnished by writing to the Bureau of Manufactures, Washington, D. C., mentioning Inquiry No. 7599.

Melies Company to Catalina

The Melies Star Film Company are leaving Santa Paula for Catalina. Mr. and Mrs. Melies are already on the island and the company will follow shortly. They will spend several weeks near Avalon making a series of

views at points now being selected by Mr. Melies and his assistants. The company had been making their headquarters at Sulphur Mountain Springs, since early last spring. They have made many moving picture films in which local sites and scenes are used as settings or backgrounds.

Mr. Melies has definitely stated that the company will make Sulphur Mountain Springs headquarters all next spring and summer.

A Striking Advertisement

Every once in a while some of our English brothers get up an advertisement that is most clever and effective. The latest scheme of some of the London exhibitors is one of the most novel yet attempted in the film world. It consists of a supply of real "Imps,"—or men made up as such,—for advertising the theaters where Imp film is on exhibition. The costume is red, with the face painted a similar hue, and includes a tail and horns, so that the wearers of the costumes look like for sure Imps. The name "Imp" and the theater is lettered across the breast. There is no doubt that such a costume is striking and creates considerable of a furore.

Among the Picture Theaters

PERSONAL ITEMS.

B. E. Clements has severed his connection with the National Film Distributing Company. He withdrew because of a rupture between himself and the organizers, which was settled by the remaining members of the company buying out Mr. Clements' interests. The cause of the disagreement seems to have been the belief on the part of the original members of the company that Mr. Clements was obtaining too much power over the affairs of the concern and securing too much personal support from the exchanges which had agreed to use the National program. Mr. Clements, who gives this as the reason for the disagreement, states that he made a very satisfactory settlement and is glad to withdraw, although he has not yet decided what his future course will be.

William N. Selig, president of the Selig Polyscope Company, has returned to Chicago in full recovery of his usual good health. His arm is still a little stiff, but shows indications of an early return to normal. As a memento of the tragic day in which he lost his western manager, Francis Boggs, and was himself badly wounded, he has the bullet which was extracted from his shoulder.

Edwin Thanouser has had the misfortune to lose his father within the last few weeks.

Senator J. B. Foraker of Cincinnati, Ohio, has been selected as counsel for the Motion Picture Exhibitor's League of America, which corporation has been duly incorporated under the laws of Ohio. In securing the services of Senator Foraker every exhibitor is guaranteed that his legal rights will be fully protected. In accepting this employment, Senator Foraker does so not alone from a monetary consideration, but also because he realizes the great good that can be accomplished through a league that has been organized for the purpose of securing a higher standard of pictures and placing the business on a higher plane. Senator Foraker and the president of the league have been friends for years.

ROLL OF THE STATES.

CALIFORNIA.

Messrs. Turner and Dahnken are planning for the erection of a theater at Richmond.

The Loring moving picture theater of Riverside has been re-opened under the management of Bradley and Soderstrom, who also operate the Photo Play theater in that city.

M. R. Parra, manager of Parra's theater at Bakersfield, has introduced a feature in the moving picture line that has proved a hit from the first. It is a series of "weeklies" showing important events of general interest on the moving picture screen.

P. G. Mike will erect a new moving picture theater at Oak Park at a cost of \$6,000.

The Oak theater, Santa Calar avenue, near Oak street, Alameda, has been taken over by F. H. and M. R. Mitchell, former managers of the Pacific Coast Motion Pictures.

The Novelty theater at Porterville has been completely remodeled and the name changed to the Majestic.

William Chaplin has opened a moving picture theater at Oak Park and the same has been equipped with a full electric orchestra which will have in it every musical instrument used in theater music. It will also have two moving picture machines.

A movement is on foot among the mothers of Sacramento to have special children's hour once a week at the moving picture theaters, which shall be devoted to pictures entirely for the benefit of the little folks, consisting of educational, amusing, instructive and humorous subjects. The Executive Board of the Woman's Council recently passed resolutions to this effect.

A moving picture theater will be opened at Miles under the management of C. E. Esseltine, head of the company which controls the moving picture circuit in that section of Alameda county.

COLORADO.

G. F. Harvey will open a moving picture theater at 1629 Curtis street, Denver.

CONNECTICUT.

A new moving picture theater will be opened at Danbury by Fred H. Shear.

A new moving picture theater is being erected at Waterbury by John L. Fernandez. It is located on Bank street, near Porter.

R. H. Norton and J. J. Gentile have taken a lease on the property at 90 Chaplin street, New Haven, on which they will erect a moving picture theater.

DISTRICT OF COLUMBIA.

The Virginia State corporation commission has granted a charter to the Washington Film Exchange, the officers of which are J. W. Miles, of New York, president; Arthur Lucas, Washington, vice-president, and John G. Maranette, Washington, secretary.

DELAWARE.

The Cameraphone company has been chartered in this state to conduct moving picture houses, music halls and theaters. The incorporators are F. R. Hansel, Philadelphia; George H. B. Martin and S. C. Seymour, Camden; capital stock, \$15,000.

The Majestic, the new moving picture house recently opened at Market and Seventh streets, Wilmington, has made arrangements with the American Press Association, to display reg-

ularly in front of the theater as well as on the curtain slides, a pictorial bulletin illustrating the current news events of the day, which promises to make a decided hit with the patrons of the new house and also is evidence of the progressiveness of the owners.

The Bonita is the name of a handsome new theater, modern in every respect, which recently opened its doors to the people of Pensacola. It is located on Palafox street, between Romana and Intendencia streets, and is owned by the Southern Amusement & Supply Company, which owns a string of moving picture houses throughout the South, this being the fifth to be opened in Florida.

GEORGIA.

The Arcadia theater, recently opened at Savannah by the Savannah Picture Plays Company of that city, is one of the nicest and most up-to-date moving picture houses in the South. The house has a seating capacity of almost 800 and was constructed at a cost of \$40,000. The cost of admission is 10 cents.

The New Albany theater, of New Albany, formerly owned by F. A. Guttenberger, has been purchased by C. H. Mallory, who will operate the same.

A moving picture theater will be erected at 1027 Broad street, Columbus.

ILLINOIS.

A moving picture theater has been opened at Golden by Messrs. Fenton Magill and Harry Arts, of Augusta.

A moving picture theater will be erected at 901 West Taylor street, Chicago, by M. Bottlegins, at a cost of \$8,000.

"The Jewell" is the name of a moving picture house recently opened at Taylorville by Chas. Yates, owner of the Dixie Airdome in that city.

The Princess theater was recently opened at Beardstown under the management of H. Horres. The Princess is one of the best houses of its kind in that section and will give only first-class entertainment.

Plans have been prepared for a moving picture theater to be erected at 3353 West Chicago avenue, Chicago, by Mrs. M. Breen, 601 Homan avenue.

George B. Peck will erect a moving picture theater at Rockford.

The Orpheum moving picture theater recently opened at Centerville, is being well patronized.

The moving picture theater formerly operated at Chillicothe by R. E. Lawrence, has been purchased by N. W. McGown.

M. Daley, 1755 Garfield avenue, Chicago, will erect a moving picture theater at 5527 South Halsted street, at a cost of \$5,000.

O. W. Sheldon has opened a moving picture theater in the opera house at Tiskilwa.

A moving picture house will be erected at 539 West North avenue, Chicago, by Oscar Eiger, at a cost of \$6,000.

"Dreamland," operated at Streator by Chas. Vance, has been purchased by Harry Carroll. It is stated Mr. Vance did this in order to give his entire time and attention to his new theater, "Dawn," recently opened in that city. Mr. Carroll is well known in Streator and as he contemplates carrying out the policy formerly maintained by this popular house, he will no doubt meet with success.

The Grand, Moline's oldest moving picture house, owned and operated by George E. Diehl, has been purchased by Messrs. Leu and Koepping, of Muscatine, who have had extensive experience in the business.

The Wall Street theater of New Berlin has been leased by Gene Justi, who will operate the same.

The Majestic, a vaudeville theater of Rock Island, has been converted into a moving picture house which will be operated under the management of Arthur Brown.

Plans have been prepared for up-to-date moving picture theater to be erected at Danville by Charles G. Powers at an estimated cost of \$6,000.

The Olympic theater at Danville, operated by A. J. Fitts, will undergo some important improvements which will add to its present capacity.

J. E. Blatchford and H. E. Kammann will erect a moving picture theater at Kankakee.

The City Council of La Salle has passed an ordinance limiting the number of moving picture theaters in that city to three until the population becomes 15,000 or more. The theaters now operating there are the Royal, Colonial and Family.

A moving picture theater was recently opened at 521 Hampshire street, Springfield, by William Evans.

Manager West, who operates the Majestic theater at Kewanee, has added greatly to the attractiveness of his already

popular house by the addition of one of the newly-invented screens and one of the latest flickerless machines.

The Lyric theater, recently opened at Champaign, by H. H. Johnson, is said to be one of the finest of its kind in Central Illinois. The house is beautifully decorated, the lobby being done in white and gold.

A new moving picture theater will be erected at 3819 Evanston avenue, Chicago, and one on Evanston avenue, between Dakin street and Irving Park boulevard. The latter will be erected by Mr. Stevens, who erected the Buena and Sheridan theaters, the first moving picture theaters in this part of the city, several years ago.

The success of Miss May O. Hill, of Watseka, shows the result of hard work and determination in her chosen line of work. Some time last spring Miss Hill, who was from Chicago, took over the Star theater in Watseka. Her ambition was to succeed in business and give the people the best moving picture show they had ever seen. With these objects in view she gave her entire attention to the work. That she accomplished her purpose is evidenced by the success of this little theater. Since she took possession of the house it has been improved in many ways. New opera chairs have been put in, the house has been redecorated and in a short time the floor will be covered with new linoleum. A new feature planned to awaken interest in the theater is a baby contest which will last until Christmas eve. Three splendid prizes will be given away to the winners of the most votes for the first, second and third places and every other baby entered in the contest will also receive a prize worth while.

Dreamland theater of Galena, formerly owned and operated by Messrs. Calvert and Kreamer, has been purchased by Irwin Clauer.

The Princess Electric theater of Pittsfield, has been purchased by Fred Long and Chas. Dart.

Travis A. Kimmell, proprietor of the Bijou theater, Cairo, has purchased a building at 217-219 Eighth street, that city, which he will convert into a moving picture house having twice the capacity of the Bijou, and it is expected to have the house ready to open about February. One of the special features will be a \$2,500 pipe organ.

The Crystal theater at Monroe has been purchased by D. E. Sunderland of Freeport. Mr. Sunderland is in the auto and real estate business in Freeport and the theater will be in charge of his brother.

At a meeting of the managers of the Gem, Savoy, Colonnade and Colonial, the moving picture theaters of Quincy, also a representative of the firm which is erecting a new theater in that city, it was decided to discontinue colored slides, songs and singers, but to retain pianos and pianists.

E. Pauley, 6340 Greenwood avenue, Chicago, has been granted permission to erect a motion picture theater at 860 E. 63rd street, at a cost of \$1,600.

The Stockholm Amusement Company, Chicago, has been incorporated with a capital stock of \$8,000 by J. M. Delaney, Robert W. Delaney and A. L. Heald.

Messrs. Nash and Bixby have purchased the Electric theater at Fairbury, formerly owned by Lough and Ellis. The house will be under the management of E. E. Bixby.

The Vaudette moving picture theater, of Olney, operated by Chas. Horrall, has been purchased by Ben Kester.

Harry Sterling, who has operated the opera house picture theater for the past two years, has sold his interest to E. B. Thomas, who will continue the same high standard of entertainment.

The Princess moving picture theater was recently opened at Rossville by W. C. Galvan.

The Odeon is the name of a new moving picture theater which will be conducted at 43 South River street, Aurora, by Joseph Odenthal.

The States Theater Company has been incorporated at East St. Louis for the purpose of conducting moving picture, vaudeville and other theaters; capital stock, \$1,500. The incorporators are William F. Zurwelle, William H. Backer, Raynold B. Hendricks.

Kennedy Bros., proprietors of the Nickelodeon theater of Galesburg, have sold their theater to a local company and it will be conducted under the management of John B. Mayes.

The moving picture theater operated at Mt. Carroll by D. W. Wilson, has been purchased by Floyd Oleson, of Mt. Morris.

The Ottawa Photo Play Company of Ottawa has been incorporated with a capital stock of \$6,600 by G. K. Robinson, K. Gerdes and F. H. Pichnor. The company will conduct a moving picture theater in the Fiske & Beem building in Ottawa. The business is promoted by Mrs. G. K. Robinson.

The Moline Amusement Company of Moline has been in-

corporated with the following officers: President, W. J. Talty; vice-president and treasurer, L. K. Cleaveland; secretary, T. I. Stanley.

The owners of the Mirror moving picture theater of Moline have placed George C. Martin in charge of that theater as its acting manager. Heretofore the theater has been under the direct management of its owners, but other business interests demand their undivided attention and the decision to place an active manager in charge was reached after the incorporation of the Moline Amusement Company.

The Reddish theater has been opened at the corner of State and Exchange street, Jerseyville. The house, which is comfortable and attractive, has a seating capacity of six hundred, and opera chairs have been installed. The house will be under the management of Mr. Reddish himself, who will give the public the best to be had in moving picture, vaudeville and music and later on he intends to erect a modern opera house, up-to-date in every respect.

INDIANA.

The Princess is the name of a new moving picture theater in process of construction at Frankfort. The house will be under the management of J. C. Lockwood, Marion. The Palace theater was also recently opened in this city by the Palace Theater Company.

The Star theater of Newcastle was recently purchased by Sipe Bros., who have remodeled and improved the same. This firm operates a number of moving picture houses throughout the state.

The Princess theater of Inwood, formerly owned by Mrs. Allen Mason and Charles Mahon, has been purchased by Denis Laughlin and Ernest Bouillet.

The Motionscope Company of Indianapolis has been incorporated with a capital stock of \$25,000 to manufacture and sell motion pictures. The incorporators are L. R. Scriensky, A. Wolfson and M. N. Simon.

Wm. Hauelsen will erect a moving picture theater at 328 Indiana avenue, Indianapolis, at a cost of \$12,000.

Jay Lipsett, one of the managers of the Palace theater at Peru, will open another house in the Steinmetz building.

Julius Trockman, of Evansville, will erect a moving picture theater in that city.

IOWA.

J. C. Canfield, proprietor of the Star theater at Washington, has leased the American theater and will conduct his theater there.

J. Phippen will open a moving picture theater at Montezuma.

A moving picture theater will be opened at Tipton by R. E. Kent.

M. Stevens will erect a moving picture theater at Algona.

The Lyric moving picture theater at Marshalltown, has been purchased by M. C. Roskoph.

W. J. Parker will erect a moving picture theater at Prairie City.

The Crown theater at Fort Madison has been purchased by Edward Ebinger.

The Gar, a moving picture and vaudeville theater, has been opened at Boone.

The Wilson theater, Mason City, recently destroyed by fire, will be rebuilt.

Richard Geraty will erect a moving picture theater at Cresco.

E. H. Graff will open a moving picture theater at Estherville.

The Superba theater of Lyons has been taken over by new management who will continue to conduct it in the same first-class manner.

The Happy Hour is the name of a new moving picture theater opened at Mystic by Messrs. Jenett and Dickey.

A moving picture theater will be opened in the opera house at Newton by W. M. Walcott.

A new moving picture theater will be opened at South Muscatine, by Aloysius Duffy.

F. Cox will open a new moving picture house at Shenandoah.

Messrs. Watkins and Thrower of Des Moines, will erect a moving picture theater at Boone.

A moving picture theater will be opened near South Sixth and Union streets, Des Moines, under the management of Charles Namur.

The moving picture theater operated by M. Garrett at Sigourney has been purchased by Burton Wertz.

Walter Beckwith of Des Moines will erect a moving picture theater at Sibley.

A moving picture theater will be opened at Cherokee by A. H. Waddell.

"The World" is the latest addition to Storm Lake's moving picture houses. It was erected by J. M. Russell at a cost of \$6,000 and has been leased by D. E. Eyock.

The moving picture theater at Spencer has been purchased by Frazer and Ahl of Sutherland.

J. M. Brady, Henry Backer and W. J. Christians are planning for the erection of a moving picture theater at Dougherty.

Frank Hain will open a moving picture theater at Denison. The motion picture theater at Mapleton, the only one in the place, has been purchased by H. Cluhine.

A new moving picture theater will be erected at Clinton for Messrs. Quick and Rowland.

KANSAS.

The Elite moving picture theater at Pratt has been purchased by Frank Stribling of Liberal.

"The Rex" is the name of a new moving picture theater now being erected at Belleville. It will open about the first of the year and will have a seating capacity of 300.

Frank Brooks has opened the New Empress moving picture theater at Independent.

Will Parrott of Colby will open a moving picture theater at Morton.

The Electric theater of Pittsburg has been purchased by H. Horton, owner of the Palace theater of that city. The Electric was formerly operated by Frank Baily, who later secured the Mystic and Crystal theaters. The latter has been closed.

C. B. Yost is preparing plans for a moving picture theater to be erected at Hutchinson.

Robert Boren of Scammon will erect a moving picture theater at Cherokee, where there has been no house of this kind for some time.

The Lyric theater of Olathe, formerly operated by C. C. Chenoweth, has been purchased by J. F. Gaylord, of Paola, who will continue the excellent service for which this house has been noted in the past.

The Grand theater of Iola has just undergone a number of important improvements which have added to its capacity and it has also installed a new curtain.

KENTUCKY.

The Louisville Photo-Play Association, with no capital stock, has filed articles of incorporation. The object is to promote legislation in the interest of the motion picture business. The incorporators are L. J. Dittmar, Fred J. Dolle and Jacob Solinger.

The Fidelity Trust Company will expend \$4,000 in remodeling the theater at 226 West Market street, Louisville, which will be conducted as a moving picture theater.

Plans have been prepared for the Pastime theater which will be erected at 18th and Gallagher streets, Louisville, by the Pastime Theater Company at a cost of \$8,000.

A moving picture theater will be erected on Madison avenue, near 18th street, Covington, by Abe Cohen, Clarence Wagner and Theodore Katsin which, according to plans, will have a seating capacity of over one thousand.

Plans are being prepared for a moving picture theater which H. Chrouch proposes to erect at Pineville and which will have a seating capacity of 800. The architects are C. C. and E. A. Weber of Cincinnati.

C. A. Dashnor, of Huntington, W. Va., has opened up the Queen theater at Versailles.

LOUISIANA.

Joseph Pearce, proprietor of a string of moving picture houses in New Orleans, is branching out in other southern cities and has just acquired the Mulligan playhouses of Vicksburg. Another new house will be opened about December 1, which will be one of the most comfortable and up-to-date houses in the country. No name has been chosen for the new house, although a great many attractive names have been secured through the medium of a contest conducted for this purpose. The Vicksburg properties of the Pearces will be under the management of J. H. Baird, of Pittsburg, Pa.

Charles F. Bode, of Alexandria, will erect a new moving picture and vaudeville theater.

MAINE.

A moving picture theater has been opened at Gardiner by E. J. Keller.

MASSACHUSETTS.

A moving picture theater will be opened at Danvers by Louis Brown about Christmas.

The Orpheum Theater at Newburyport has been leased by the National Amusement Company, who will repair the same and open it is a moving picture house.

The Superb Theater Company, of Boston, has been incorporated with a capital stock of \$25,000 by H. M. Rambach

and others, and will erect a new moving picture theater.

A new moving picture theater will be erected at West Springfield by Bernard Radding and others.

MICHIGAN.

E. J. Bregger has converted the Crystal Falls Opera House of Crystal Falls into one of the prettiest and most up-to-date theaters in the Upper Peninsula. The walls are handsomely decorated with hand-painted Switzerland scenery. It is furnished with the latest indirect lighting system which aids greatly to the comfort and pleasure of its patrons. The house is used for large dancing parties, roller skating and one night shows and is devoted to moving pictures when not otherwise occupied, thus making his place of amusement a very popular as well as a very profitable one.

The Family moving picture theater of Detroit has been purchased by A. A. Fassett, of Detroit, who has reopened it.

The New Rex theater at Battle Creek has been opened under the same management as the Queen theater.

The Royal motion picture theater of Ishpeming has been re-opened under the management of Charles Skiff.

Plans have been completed for a new \$50,000 theater to be erected at Chene and Catherine streets, Detroit, by C. H. Crane, and the same will be operated as a 10-cent vaudeville and picture house.

MINNESOTA.

A moving picture theater will be erected at Pipestone by A. Berkeley.

The Bell theater at Alden has been purchased by H. Hazel and L. Comstock who have changed the name to the Electric.

A moving picture theater will be conducted on the first floor of the Mangakau building at Breckenridge by Bert Smith.

The moving picture theater at Pine City, formerly owned by Fred Norton, has been purchased by J. G. Heywood and J. M. Collins.

H. H. Foles will open a moving picture theater at International Falls.

The Star theater at Two Harbors has been leased by Murphy Bros., who will conduct a moving picture house.

W. H. Hohm will open a moving picture theater in the Jonas building, Roseau.

A moving picture theater will be erected at Kasson by K. L. Niles and Ted Dyer, who will operate the same.

H. E. Donald and B. A. Morton will open a moving picture theater at Canton.

E. Laborwick has been granted permission to erect a moving picture theater on Selby avenue, between Chatsworth and Oxford avenues, St. Paul.

The Pastime is the name of a new moving picture theater conducted at 109 South Front street, Mankato, by Don V. Daigneau.

Roy Darnell, formerly of Groton, S. D., will erect a moving picture theater at Shakopee.

The Gem motion picture theater at Pipestone has been purchased by M. H. Carey, of Madison, S. D.

W. B. Bosworth will open a moving picture theater at Ada.

J. L. Latham will open a moving picture theater, The Bijou, at Lake street and Second avenue, Chisholm.

The Princess Theater Company of St. Cloud has been incorporated with a capital stock of \$25,000 for the purpose of operating a chain of moving picture theaters. The incorporators are Frank E. Nemeck, president; Fred Nemeck, vice-president; L. P. Haarman, secretary and treasurer.

The Zumbro Falls Company will erect a moving picture theater at Zumbro Falls.

The Sheldon Memorial Auditorium, the municipal show house of Red Wing, will be devoted to moving pictures on all nights when not otherwise occupied, under the direction of Manager W. A. Scott.

Knut J. Knutson will erect a new moving picture theater at Stillwater.

The Starland Amusement Company of Winnipeg has taken over the Colonial theater, a moving picture and vaudeville house at Wabash and Eighth streets, St. Paul. Thirty thousand dollars will be spent in remodeling the house. The company, of which Paul Le Marquand is president, plans to erect one or two houses in Minneapolis, which will eclipse the style and proportions of any theater of the class now in the northwest. The company has fourteen houses in Canada between Port Arthur and Vancouver, and it is intended to start its circuit in the states with houses in Minneapolis, St. Paul and Duluth.

The American is the name of a new moving picture theater to be opened at 14-16 East Lake street, Minneapolis.

Nell G. Caward has purchased the moving picture theater formerly operated at Owatonna by Byron H. Smith.

The Family theater of Red Wing, formerly owned and conducted by J. J. Walsh, has been purchased by Messrs. Smith and Van Duzee of Minneapolis, who will conduct the same.

A moving picture theater will be opened at Little Falls by George Lenz, of St. Paul.

The Pipestone Ridome Company will erect a moving picture theater at Hardwick.

A deal has been consummated whereby H. A. Hamilton becomes the sole proprietor of the Scenic moving picture theater at Detroit, having purchased the interest of his partner, Harry D. Blanding. The scenic is one of the most modern moving picture theaters in the Northwest, and for sanitation and comfort, is not excelled by the more pretentious houses of the larger cities.

A moving picture theater is being erected at Virginia by R. A. McLean at a cost of \$20,000.

MISSOURI.

George B. Hanson will erect a moving picture theater at 1508 Spruce street, Kansas City, at a cost of \$4,000.

The Family theater is the latest addition to Nevada's list of moving picture houses.

R. T. Swofford will erect a moving picture theater and store at 2515 Independence boulevard, Kansas City, at a cost of \$11,000.

The St. Louis Film & Supply Company, with offices in the Leathe building, St. Louis, has been organized by H. R. Mason, who is well known in the motion picture field.

The Star moving picture theater at Pierre City has been purchased by Ray and George Mullen.

The Nickel theater at Nevada, formerly operated by George C. Baldwin, has been purchased by C. M. Patee, who originally owned it.

The Garden Theater Company of Kansas City has been incorporated with a capital stock of \$20,000 by H. M. Churchill, M. A. Graham, E. P. Church and others.

The Orpheum Theater Beautiful is a handsome new moving picture theater at the corner of Fifth and Edmons streets, St. Joseph, which will be under the supervision of Norman E. Field of Chicago, who is to be resident manager. A \$5,000 pipe organ has been installed. The house is strictly fireproof and one of the handsomest of its kind in the country. The entertainment offered will be strictly first-class and will consist of moving pictures and illustrated songs.

The Vaudeville Theater Company of St. Louis has been granted permission to erect two moving picture theaters, each to cost \$30,000. One will be at 2312 South Grand avenue, and the other at 2806 North Vandeventer avenue.

F. J. Duvall and Dr. E. M. Bartlett will conduct a moving picture theater at Clarksville.

A moving picture theater is being erected at 3700 E. Twenty-second street, Kansas City, by John Rhode, at a cost of \$5,000.

The Coney Island moving picture theater, corner Broadway and Marietta street, Excelsior Springs, conducted by H. C. Pfeiffer, has been purchased by W. H. Clark and son, who will continue the high standard maintained by this house—the only five-cent house in the place. Mr. Pfeiffer has about completed arrangements for the organization of a company to establish a plant in this city for the manufacture of moving picture films.

The St. Louis Film and Supply company of St. Louis has been incorporated, with a capital stock of \$2,000, by H. R. Mason, Henry E. Bert and Fred Schwartz.

Manager Myers of the Luella theater, Chillicothe, has installed two new moving picture machines and the house will be devoted to pictures on nights not occupied with other attractions.

A moving picture theater was recently opened at Lathrop by G. W. Gifford.

The New Lyric theater at Chillicothe has been reopened under the management of L. Carlton, owner. Mr. Carlton had leased the theater to other parties, but this project proving unprofitable he will assume the management of it himself.

A permit has been granted the Vaudeville Theater company, St. Louis, for the erection of a moving picture theater at 818 North King's Highway, which will cost \$30,000. The building is to be of brick and concrete fireproof construction and the interior will be patterned on Japanese lines.

The Radium Screen company of Denver has leased a building at 105 Main street, St. Louis, where it will manufacture screens for theaters and moving picture houses, and keep a line of moving picture sundries. E. R. Anderson is president of the company.

The Liberty Motion Picture Manufacturing company of Kansas City, has been incorporated with a capital stock of

\$100,000, by F. H. McManus, J. W. Collier and John D. Ormond. The head office will be in the Commerce building, Kansas City. E. H. McManus, manager of the Convention Hall moving picture theater at Salina, is president of the company; J. W. Cotter, manager of the Western Film Exchange, Kansas City, is also a stockholder. One-half of the capital stock has been paid in and work will begin at once. A studio and factory will be constructed for the manufacture of films.

T. Saxe, who operates eight theaters in Milwaukee, will spend \$20,000 in converting the building at Fifth and Edmond streets, St. Joseph, into a moving picture and vaudeville theater, which will be conducted on the same high plane as all the other houses under Mr. Saxe's management. It will have a seating capacity of almost 1,000.

A new moving picture theater has been opened at Clarence under the management of Frank Thomas.

MONTANA.

The Scenic theater at Dillon, of which Earl Wheat is manager, has recently undergone extensive improvements.

R. F. Biffle of Camp Crook, S. D., will open a moving picture theater at Wilbaux.

The Bijou theater at Missoula, considered one of the best moving picture theaters in the state, has been purchased by Messrs. Hagens and Bedard, two enterprising young men of that city.

A number of improvements will be made in the Gem moving picture theater at Bozeman.

The Montana Amusement company, which operates fifteen theaters in Montana, announces that it will erect a moving picture theater in Butte at a cost of \$96,000, which shall be the most palatial to be found in all the country.

A. L. Babcock of Billings, Dick P. Sutton of Butte and Great Falls, and Charles A. Harnois of Missoula, have decided to open their houses to pictures on nights when not occupied by other attractions.

After many improvements and a radical change of policy the Orion picture theater of Butte has been reopened, and will be operated for the coming season as one of a chain of theaters through Montana to be called the Orion circuit. At present there are but three cities concerned—Butte, Great Falls and Missoula—but other cities are expected to join the chain. All of the theaters will be furnished by the W. H. Swanson Film company of Denver. One of the promoters is W. J. Swartz, manager of the Empress, Butte, and others.

NEBRASKA.

W. J. Baum will open a moving picture theater at Beatrice about January 1.

A moving picture theater has been opened at Crandall by Roy Trowbridge.

W. H. McGaffin, Jr., retiring clerk of the District Court, David City, has purchased the moving picture theater formerly operated by A. N. Beardsley.

A moving picture theater will be opened at Fremont by John Farrell.

The Bijou theater of Ashland has been purchased by F. B. Honey of Raymond.

The Gem theater of Minden has been purchased by James Orr, of Denver, who will continue to operate the same.

A deal has been consummated whereby the Crescent and Gem moving picture and vaudeville theaters at Kearney, operated by Westfall and Hendee, have been purchased by H. Edmund Dickey of North Platte, who will operate the same.

The Wall theater, a moving picture house of Fremont, has installed a new Daylight curtain at a cost of \$500, which has added greatly to the attractiveness of that already popular house.

The Electric theater of Hastings, formerly conducted by Messrs. Gerlach and Tremayne, has been purchased by J. E. Newhater, who will continue to conduct it on the same high plane.

W. Brown will erect a moving picture theater at Fairmount.

The It theater at Sherman avenue and Locust street, Omaha, has been leased by Parnell Magan and Parker Haight, who will enlarge the house and will offer a more elaborate program.

NEW HAMPSHIRE.

The Williamson and Patch Amusement company will erect a moving picture theater in Concord.

The Clement theater of Dover, has been leased by the Blake Theatrical company, which operates a number of moving picture houses in different towns in New England.

NEW JERSEY.

Messrs. Walker W. Vick, John T. Collins and Thomas E. Lawrence are erecting a very attractive moving picture house at Rutherford. No expense will be spared in providing for the comfort and safety of the public and a high-grade policy will be maintained.

Berherd Gluck will erect a moving picture theater at 648 Springfield avenue, Newark, at a cost of \$15,000.

The Noflaw Companies, Jersey City, has been incorporated with a capital stock of \$1,000,000 to manufacture moving picture machines, films, slides, etc. The incorporators are Chas. F. Jones, J. Ruskin Jones, Chas. T. Ruhf, B. S. Mantz and John R. Turner, all of 15 Exchange Place, Jersey City.

A moving picture theater has been opened at 862 E. Eighth street, Trenton, by James Gill.

The management of the Beverly moving picture theater of Beverly, has been taken over by Messrs. W. L. Marter and George W. Addis.

Messrs. Lowy, Beger and Finger will erect a moving picture theater at 112 Elizabeth avenue, Newark, at a cost of \$5,000.

A moving picture theater is being erected at Millville by Walter Martin.

The Bijou moving picture theater of Red Bank has been leased by C. C. Spalsbury.

NEW MEXICO.

The "Crystal" is the name of a handsome, high grade vaudeville and moving picture house opened at Albuquerque.

NEW YORK.

A company of which the principal officers are T. G. Thompson, Jr., G. T. Taylor and Jacob Nann, will erect a moving picture theater on Plymouth Avenue North, Syracuse, to cost \$100,000.

The Mercury Film Company of New York has been incorporated to manufacture motion pictures, etc.; capital stock, \$10,000. The incorporators are Allan A. Deutsch, 405 Graham avenue, Brooklyn; Jacob Barkey, Morris Levey, 133 W. 90th street, New York City.

The Sphinx Film Company of Yonkers has been incorporated with a capital stock of \$50,000 by T. Parrick, E. Conway, Jr., and W. H. Lewis, New York.

The Modern Historic Records Association has been incorporated with the following directors: Alexander Konta, Herbert L. Bridgman, George A. Plimpton, George F. Kunz, Charles R. Lamb, John G. Agar and Joseph Rowan. The association will make its headquarters at the National Arts Club in Gramercy Park until the erection of its own building. The organization is the outgrowth of a movement inaugurated by Alexander Konta for the perpetuation of living data by means of the photograph, the phonograph and the moving picture and one of its objects is the erection of suitable fireproof buildings for the preservation of the records, and the duplication of them for educational purposes throughout the country. By means of the moving picture machine, records of current events as they actually occur will be bequeathed to posterity, which will thus receive a vivid and many-sided record of the day.

"Dreamland" is the name of a new moving picture theater to be opened at 324 Varick street, Utica.

The Crystal Film Company, incorporated under the laws of the state of New York, has taken offices in the German Savings Bank Building, Fourth avenue and Fourteenth street. Ludwig G. B. Erb, well and favorably known, is president; Joseph A. Golden, vice-president.

Plans have been prepared for a moving picture theater to be erected at 153 Monroe street, New York City, for D. Segal, at a cost of \$10,000.

The New York National Exclusive Film Exchange has been incorporated with a capital stock of \$10,000 by Agnes V. Egan, Robert J. Clements, 145 West 45th street, and Worthy Butts, 1482 Broadway, New York City.

The Bijou theater, Broadway and Twenty-ninth street, New York City, has been taken over by F. C. Taylor, who will conduct it as a moving picture and vaudeville house.

A petition in bankruptcy has been filed against the United Film Company, dealer in motion picture machines, 145 West 45th street, New York City.

Plans have been filed for the theater which is to take the place of the new theater, now known as the Century theater, 238 West Forty-fourth street, New York City. It will have a seating capacity of 299, will be fireproof and will be known as the "Little Theater." The estimated cost is \$100,000.

The building at 2328 Broadway, New York City, will be converted into a moving picture theater.

E. A. Switzer has purchased an interest in the Getty Square moving picture theater of Yonkers.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAHY, as they may be obtained of the manufacturers.

LICENSED

Date.	Title.	Maker.	Length.
DRAMA.			
11-16	Through Darkened Vales	Biograph	999
11-16	A Newsboy's Luck	Lubin	1,000
11-16	The Miser Miner	Melies	1,000
11-16	A Western Postmistress	Pathe	1,000
11-16	The New Superintendent	Selig	1,000
11-17	The Ghost's Warning	Edison	1,000
11-17	The Fishermid of Ballydavid	Kalem	1,000
11-17	The Daughter of the Clown	C. G. P. C.	995
11-17	A Spanish Wooing	Selig	1,000
11-17	The Little Spy	Vitagraph	1,000
11-18	The Story of the Indian Lodge	Edison	1,000
11-18	The Cattle Rustler's Father	Essanay	1,000
11-18	The Reckoning	Gaumont	875
11-18	A Romance of the 60's	Lubin	1,000
11-18	The Reporter	Pathe	990
11-20	The Miser's Heart	Biograph	1,000
11-20	Dan, the Lighthouse Keeper	Kalem	1,000
11-20	My Brother Agostino	Lubin	1,000
11-20	The Convert of San Clemente	Selig	1,000
11-20	Heroes of the Mutiny	Vitagraph	1,000
11-21	The Sealed Confession	Gaumont	900
11-21	The Night Herder	Selig	1,000
11-21	Wistaria	Vitagraph	1,000
11-21	Cain and Abel	C. G. P. C.	600
11-22	Guy Fawkes of the Gunpowder Plot	Eclipse	1,010
11-22	How Texas Got Left	Kalem	1,000
11-22	The Ranchman's Daughter	Lubin	1,000
11-22	The Half-Breed's Daughter	Vitagraph	1,000
11-23	Old Fidelity	Essanay	1,000
11-23	A Blind Deception	Lubin	1,000
11-23	An Oil Country Romance	Melies	1,000
11-23	Cowboy Life	Pathe	770
11-23	Blackbeard	Selig	1,000
11-24	Home	Edison	1,000
11-24	At the Stroke of Twelve	Essanay	1,000
11-24	The Temptation of Rodney Vane	Kalem	1,000
11-24	Two Daughters of Havana	Pathe	600
11-25	A Perilous Ride	Edison	1,000
11-25	The Desert Claim	Essanay	1,000
11-25	The Escape from the Dungeon	Gaumont	825
11-25	The Lost Necklace	Pathe	1,000
11-25	The Life Boat	Vitagraph	1,000
11-27	Sunshine Through the Dark	Biograph	1,000
11-27	The American Insurrecto	Kalem	1,000
11-27	The Right Name, But the Wrong Man	Selig	1,000
11-28	The Line of the City	Edison	1,000
11-28	A Football Hero	Essanay	1,000
11-28	Romance of the Mummy	C. G. P. C.	700
11-28	The Tell-tale Knife	Selig	1,000
11-28	The Freshet	Vitagraph	1,000
11-29	The Mysterious Stranger	Eclipse	610
11-29	Incendiary Indians	Pathe	745
11-29	The Voiceless Message	Vitagraph	1,000
11-30	A Woman Scorned	Biograph	1,000
11-30	Little Red Riding Hood	Essanay	1,000
11-30	An Evil Power	Selig	1,000
12-1	Pull for Shore, Sailor	Edison	1,000
12-1	The Last Cent	Vitagraph	1,000
12-2	The Mountain Law	Essanay	1,000
12-2	The Promoter	Gaumont	1,140
12-2	Bear Hunt Romance	Pathe	990
12-4	Arrah-Na-Pogue	Kalem	3,000
12-4	A Head for Business	Lubin	1,000
12-4	A Diamond in the Rough	Selig	1,000
12-4	Saving the Special	Vitagraph	1,000
12-5	The Awakening of John Bond	Edison	1,000
12-5	The Madman	Essanay	1,000
12-5	The Challenge	Gaumont	525
12-5	The Secret of the Confessional	C. G. P. C.	1,000
12-5	A Frontier Girl's Courage	Selig	1,000
12-6	The Luckless Banker	Eclipse	1,000
12-6	The Long Arm of the Law	Kalem	1,000
12-6	Sins of the Father	Lubin	1,000
12-6	The Black Chasm	Vitagraph	1,000
12-7	The Failure	Biograph	1,000
12-7	The Long Strike	Essanay	1,000
12-7	A Western Girl	Melies	1,000
12-7	The Poisoned Arrow	Pathe	730
12-7	The Maid at the Helm	Selig	1,000
12-8	The Heart of Nickette	Edison	1,000
12-8	War	Vitagraph	1,000
12-9	A Frontier Doctor	Essanay	1,000
12-9	Camoens, the Portuguese Shakespeare	Gaumont	1,000
12-9	The Teamster	Lubin	1,000
12-9	Her Little Slipper	Pathe	1,000
12-9	His Wife's Secret	Vitagraph	1,000

12-11	Saved from Himself	Biograph	999
12-11	Molly Pitcher	Kalem	1,000
12-11	The Chief's Daughter	Selig	500
12-11	One Touch of Nature	Vitagraph	1,000
12-12	Heroism	Gaumont	610
12-12	Youth vs. Age	C. G. P. C.	795
12-12	A Romance of the Rio Grande	Selig	1,000
12-12	The Military Air Scout	Vitagraph	1,000
12-13	The Tragedy of Old Age	Eclipse	798
12-13	The Flower Girl of Las Palmas	Pathe	990
12-13	Norma from Norway	Kalem	1,000
12-14	The Substitute	Lubin	1,000
12-14	The Better Man	Melies	1,000
12-14	An Episode of the Early Mormon Days	Pathe	820
12-14	George Warrington's Escape	Selig	1,000
12-15	A Goodfellow's Christmas Eve	Essanay	1,000
12-15	Bill's Flute	Kalem	1,000
12-15	In the Grip of Alcohol	C. G. P. C.	2,000
12-15	Love at Gloucester Park	Vitagraph	1,000

COMEDY.

11-17	The Point of View	Essanay	
11-17	Excess Baggage	Essanay	
11-21	Too Much Turkey	Essanay	1,000
11-21	The Grouch Cure	C. G. P. C.	395
11-22	The Bo'sun's Watch	Edison	1,000
11-22	A Pinch of Snuff	Pathe	680
11-23	Resourceful Lovers	Biograph	
11-24	Getting Married	Selig	250
11-24	An Innocent Burglar	Vitagraph	1,000
11-25	His Brother's Double	Lubin	1,000
11-27	The Man in the Taxi	Lubin	1,000
11-27	The Politician's Dream	Vitagraph	1,000
11-28	A Busy Cupid	Gaumont	758
11-29	The Troubles of a Butler	Edison	1,000
11-29	An Actor in a New Role	Lubin	600
11-30	'Twas Ever Thus	Essanay	
11-30	A Nicotine Conspiracy	Lubin	1,000
11-30	The Reason Why	Melies	1,000
11-30	Oh! What a Thanksgiving Day	Pathe	775
12-1	The Quinceville Raffle	Essanay	1,000
12-1	How Betty Captured the Outlaw	Kalem	
12-1	Rover is Jealous	C. G. P. C.	560
12-2	A Man for All That	Edison	1,000
12-2	Western Chivalry	Lubin	1,000
12-2	The Husking Bee	Vitagraph	1,000
12-4	Why He Gave Up	Biograph	
12-4	Abie Gets Even with Father	Biograph	
12-5	Jimmie Tricks the Landlady	Gaumont	475
12-5	The Hypnotist	Vitagraph	
12-5	A Slight Mistake	Vitagraph	
12-6	John Brown's Heir	Edison	1,000
12-6	Hobo Luck	Pathe	1,000
12-7	Love's Labor Lost	Lubin	1,000
12-8	Getting Even with Emily	Essanay	
12-8	Stray Bullets	Essanay	
12-8	Too Much Realism	Kalem	1,000
12-8	Eva's Faithful Furniture	C. G. P. C.	
12-8	The Plumber	Selig	696
12-9	The Daisy Cowboys	Edison	990
12-11	April Fool	Selig	500
12-11	A Girlish Impulse	Lubin	1,000
12-12	Buckskin Jack, the Earl of Glenmore	Edison	1,000
12-12	The First Man	Essanay	1,000
12-13	An International Heart Breaker	Edison	700
12-13	Mr. and Mrs. Suspicious	Lubin	400
12-13	Quick! A Plumber	Lubin	600
12-13	The Ventriloquist's Trunk	Vitagraph	1,000
12-14	Taking His Medicine	Biograph	673
12-14	Her Pet	Biograph	323
12-14	The Hack & Schmidt Bout	Essanay	
12-14	A Polished Burglar	Essanay	
12-14	The Magic Suit Case	Pathe	150

DAILY LICENSED RELEASES

MONDAY: Biograph, Kalem, Lubin, Pathe, Selig, Vitagraph.
 TUESDAY: Edison, Essanay, Gaumont—Kleine, Pathe, Selig, Vitagraph.
 WEDNESDAY: Edison, Kalem, Eclipse,—Kleine, Lubin, Pathe, Vitagraph.
 THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig.
 FRIDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
 SATURDAY: Edison, Essanay, Gaumont—Kleine, Lubin, Pathe, Vitagraph.

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
SCENIC.							
11-18	A Trip to Saxony	Gaumont	150	12-6	Struck Gold	Nestor	900
11-21	A Stone Quarry in Saxony	Gaumont	75	12-6	The Turn of the Wheel	Reliance	900
11-22	The Bari Tribe	Pathe	310	12-7	The Smoke of the Forty-Five	American	1,000
11-23	The Kioday Tribe Equilibrist	Pathe	210	12-7	Tony and the Stork	Imp	1,000
11-24	Comic Games in Singapore	C. G. P. C.	396	12-7	The Measure of a Man	Rex	900
11-25	Cave Homes in the Canary Isles	Gaumont	180	12-8	A Range Romance	Bison	900
11-28	Review of the Austrian Army	Gaumont	232	12-8	The Dead Canary	Comet	1,000
11-28	Picturesque Hungary	C. G. P. C.	280	12-8	The Man in the Auto	Lux	650
11-29	Glimpses of San Francisco	Pathe	250	12-8	The Little Shoe	Solax	900
12-1	Glimpse into Yellowstone National Park	Kalem		12-9	Two Men and a Girl	Powers	900
12-1	Capturing Polar Bear Cubs	C. G. P. C.	290	12-9	The Turnstile	Reliance	900
12-1	Seeing Cincinnati	Selig	500	COMEDY.			
12-7	French Cuirassiers	C. G. P. C.	260	11-8	An Interrupted Elopement	Solax	900
12-9	Important Scenes in Paris	Gaumont	320	11-10	Bill Taken for a Ghost	Lux	426
12-13	Harbor of Marseilles, France	Eclipse	215	11-10	The Diversion of a Nursemaid	Lux	495
TOPICAL.							
11-16	President Taft at San Francisco	Essanay	1,000	11-11	He Didn't Like the Tune	Yankee	
11-18	Vitagraph Monthly	Vitagraph	1,000	11-11	A Woman's Wit	Great Northern	900
11-20	Pathe's Weekly	Pathe	1,000	11-11	The Effect of a Racket	Itala	
11-27	Pathe's Weekly	Pathe	1,000	11-11	Desperate Desmond Almost Succeeds	Nestor	
12-4	Pathe's Weekly	Pathe	1,000	11-14	The Tell-Tale Parasol	Powers	
12-8	A Day with a Circus	Selig	400	11-14	The Higher the Fewer	Thanhouser	900
12-11	Pathe's Weekly	Pathe	1,000	11-8	Tweddledum's Monkey	Ambrosio	
12-15	Brockton Fair and Horse Show	Edison	990	11-15	Tweddledum and One of His Tricks	Ambrosio	
EDUCATIONAL.							
11-21	Life in the U. S. Army	Edison	1,000	11-15	Baby Needs Medicine	Solax	900
11-24	In Japan	Selig	250	11-16	The Way of the West	American	1,000
11-29	Salt Industry in Sicily	Eclipse	372	11-17	The Ranchman's Mother-in-Law	Bison	900
11-29	Among the Irish Fisher Folk	Kalem		11-18	The Disappearance of Mona Lisa	Great Northern	900
11-29	The Franciscan Friars of Killarney	Kalem		11-18	Foolshhead a Professor of Innocence	Itala	
11-29	The Crab Industry	Lubin	400	11-18	The Kid from the East	Nestor	
11-30	A Life Saving School in Australia	C. G. P. C.	220	11-18	Mutt and Jeff and the Unlucky Star	Nestor	
12-1	Examination of the Stomach by X-Ray	C. G. P. C.	150	11-20	Office Boy's Dream	Comet	900
12-1	In Japan	Selig	500	11-20	His Vacation	Nestor	900
12-8	Gathering and Preparing Cocoanuts in the Philippines	C. G. P. C.		11-21	Rivals	Powers	
12-12	Arabian Customs	Gaumont	366	11-22	Helpless Man	Reliance	900
12-12	Small Trades in Malacca	C. G. P. C.	200	11-22	Husbands Wanted	Solax	900
12-13	Eskimos in Labrador	Edison	300	11-23	The Automatic Lighter	Eclair	400
12-15	Industries of the South and West	Selig	1,000	11-24	A Bad Man	Bison	

INDEPENDENT

Date.	Title.	Maker.	Length.	Date.	Title.	Maker.	Length.
DRAMA.							
11-11	The Track Walker	Reliance	900	11-28	Too Much Injun	Powers	
11-13	The Eastern Cowboy	American	1,000	11-29	Tiny Tom, Apache	Ambrosio	
11-13	The Redemption of a Coward	Champion	900	11-29	A Troublesome Picture	Solax	
11-13	The Legend of the Eagle	Eclair	925	11-29	Fun on Board the U. S. S. Vermont	Solax	
11-13	The Fallin' Club	Imp	1,000	11-30	Gussy's Congratulations	Eclair	900
11-13	Into the Light	Yankee	900	12-1	Bill as a Veterinary Surgeon	Lux	488
11-14	The Winning of Wonega	Bison	900	12-2	Tweddledum Goes Into High Life	Ambrosio	
11-14	When We First Met	Powers		12-2	The Accusing Dog	Ambrosio	
11-15	The Passing of Sal	Champion	950	12-2	A Western Feud	Nestor	
11-15	The White Medicine Man	Nestor	900	12-2	Mutt and Jeff's Scheme that Failed	Nestor	
11-15	The Moonshiners	Reliance	900	12-3	Love Heeds Not Showers	Majestic	
11-16	Breaking the Seventh Commandment	Imp	1,000	12-4	Yankee Doodle	Champion	
11-16	The Return	Rex	990	12-4	Our Navy	Champion	
11-17	The Mystery of Beautiful Grange	Lux	700	12-4	Billy's Letter	Comet	1,000
11-17	Only a Squaw	Solax	900	12-5	The Little Thief	Powers	
11-17	A Mother's Faith	Thanhouser	900	12-5	The Secret Order of Horns	Powers	
11-17	The Two Rooms	Yankee	900	12-5	The Newsy and the Tramp	Thanhouser	
11-18	The Old Leader	Powers	900	12-6	Baby's Choice	Solax	
11-18	The Injustice of Man	Reliance	900	12-7	There Fell a Flower	Eclair	660
11-20	The Test	American	1,000	12-8	The Adventures of an Amateur Hypnotist	Lux	350
11-20	From the Bottom of the Sea	Imp	2,000	12-8	Brother Bob's Baby	Thanhouser	900
11-21	The Broken Trap	Bison	900	12-9	Buttons and Hooks	Great Northern	
11-21	Hands Across the Sea in '76	Eclair	900	12-9	Her Birthday	Imp	750
11-21	A Master of Millions	Thanhouser	900	12-9	Desperate Desmond Abducts Rosamond	Nestor	
11-22	The Golden Wedding	Ambrosio	900	12-10	Keeping Mabel Home	Majestic	1,000
11-22	When the Sheriff Got His Man	Champion	950	SCENIC.			
11-22	The Cowboy Pugilist	Nestor	900	11-17	Saas Grund, a Village in the Alps	Lux	295
11-23	The Master of the Vineyard	American	1,000	11-20	National Guardsmen and Regulars at Fort Riley, Kansas	Champion	950
11-23	The Price	Rex	900	11-21	Views of Montserrat, Italy	Powers	
11-24	White Fawn's Escape	Bison		11-23	Portuguese Centaurs	Eclair	600
11-24	A Passing Cloud	Lux	658	12-2	View of Lake Como	Powers	
11-24	The Diamond Locket	Comet	900	12-5	The Savannah Auto Races	Republic	1,000
11-25	Jug o' Rum	Powers	900	12-9	Winter in Switzerland	Great Northern	
11-25	A Daughter of Italy	Reliance	900	12-9	Columbia Interscholastic Chase	Imp	350
11-27	Jolly Bill of the Rollicking R	American	1,000	EDUCATIONAL.			
11-28	The Lineman and the Girl	Powers		11-18	The Life of Bees	Itala	
11-28	The Tempest	Thanhouser	900	12-1	The Making of an Aeroplane	Lux	419
11-29	The Little Duke	Ambrosio		12-6	The Paper Making Industry	Solax	
11-29	Two Browns	Champion	900	12-7	Manners and Traditions of Piedmont	Eclair	660
11-29	When the West Was Wild	Nestor	900	DAILY INDEPENDENT RELEASES			
11-29	A Happy Thanksgiving	Reliance	900	MONDAY: American, Champion, Comet, Imp, Nestor, Solax.			
11-30	The Sheriff's Sisters	American	1,000	TUESDAY: Bison, Eclair, Powers, Thanhouser.			
11-30	Over the Hills	Imp	1,000	WEDNESDAY: Ambrosio, Champion, Nestor, Reliance, Solax.			
11-30	The Stranger	Rex	900	THURSDAY: American, Eclair, Imp, Itala, Rex.			
12-1	An Easterner's Peril	Bison	900	FRIDAY: Bison, Comet, Lux, Solax, Thanhouser.			
12-1	The Late Mrs. Early	Comet	1,000	SATURDAY: Great Northern, Imp, Itala, Nestor, Powers, Reliance, Republic.			
12-1	A Revolutionary Romance	Solax	900	SUNDAY: Majestic, Republic.			
12-1	Beneath the Veil	Thanhouser	900				
12-2	The Penalty of Her Ambition	Great Northern	900				
12-2	The Wanderer's Return	Powers					
12-2	The Poison Cup	Reliance	900				
12-4	The Angel of Paradise Ranch	American	1,000				
12-4	The Dumb Messenger	Imp	1,000				
12-4	Just Two Little Girls	Nestor	900				
12-5	The Empty Tepee	Bison	900				
12-5	In Humanity's Cause	Eclair	900				
12-6	Jorio's Daughter	Ambrosio	900				
12-6	The Indian Fortune Teller	Champion	950				

Solax

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EVERY WEEK**

WEDNESDAY

Comedy

FRIDAY

Military Pictures

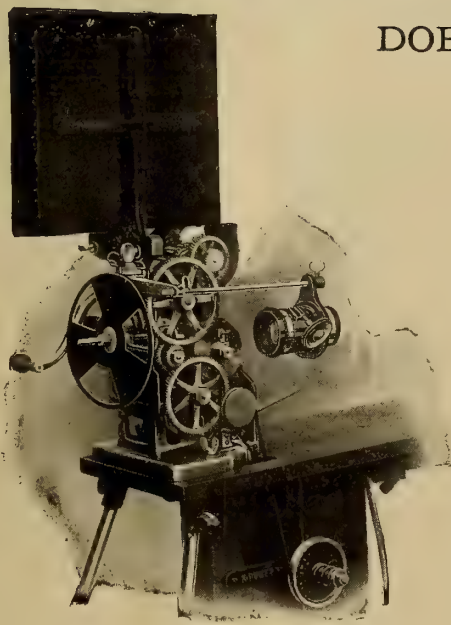
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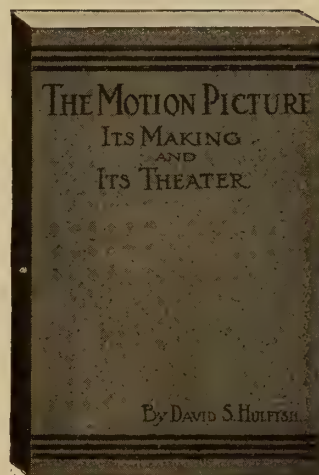
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MAY 1st

"Clark's Capture of Kaskaskia"

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ESTERN****WEDNESDAYS
WESTERN**

As usual

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"A Halfbreed's Courage"

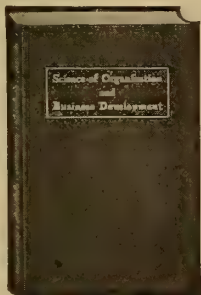
APRIL 26th

"She Wanted a Man With Brains"

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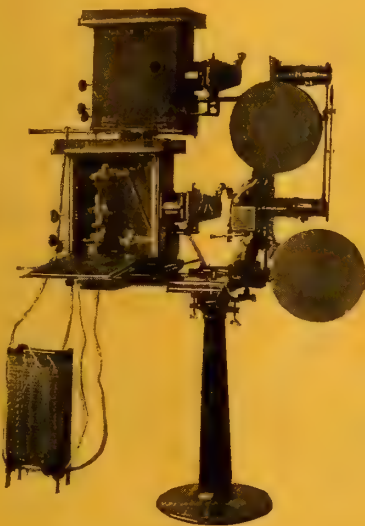
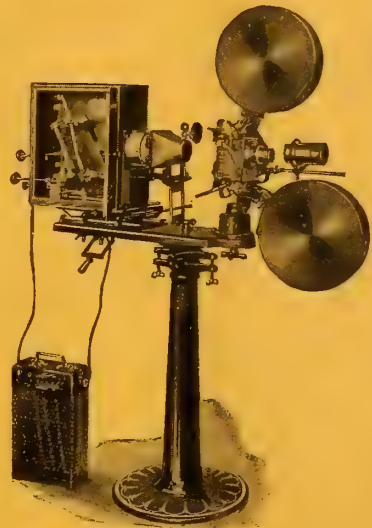
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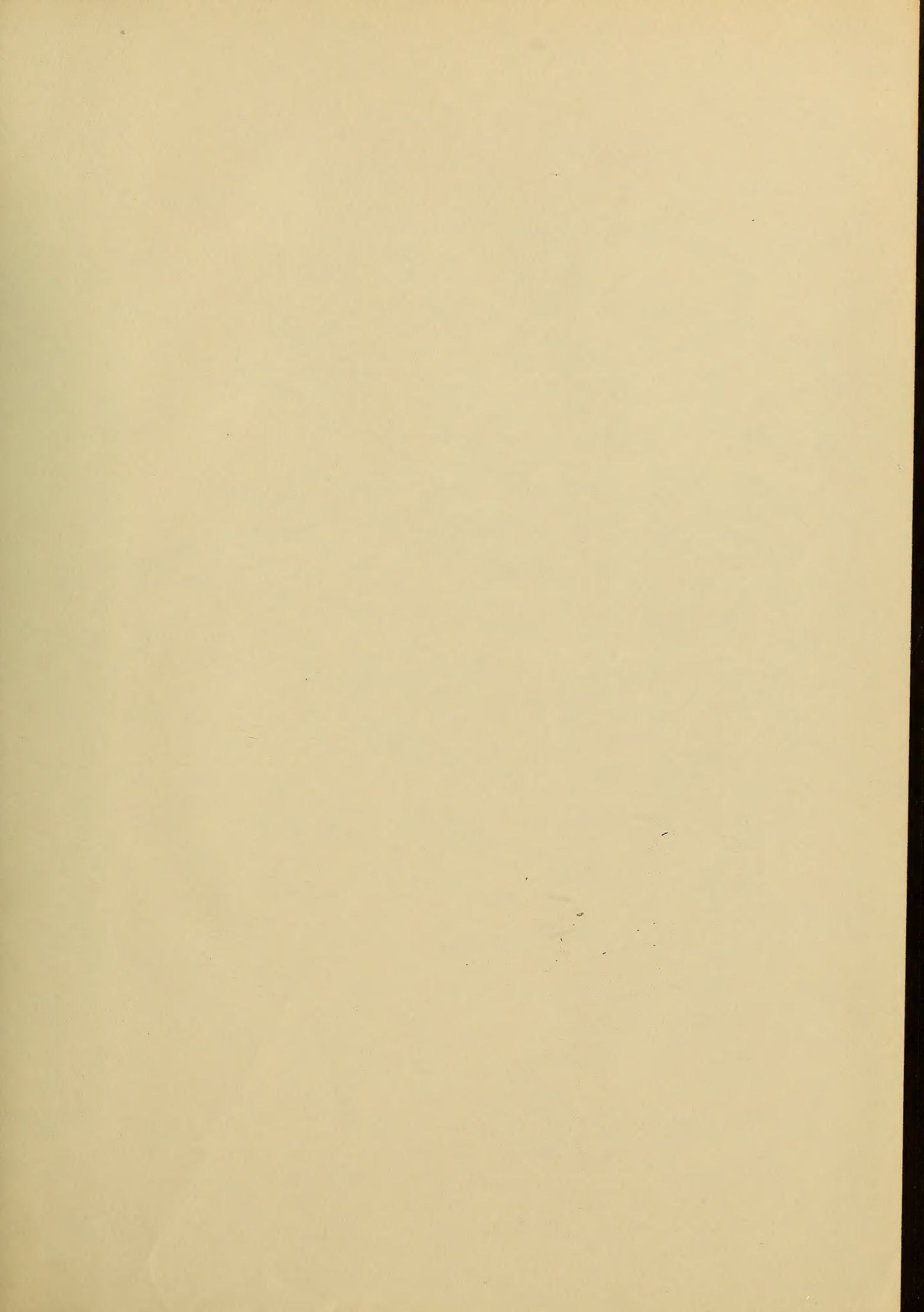
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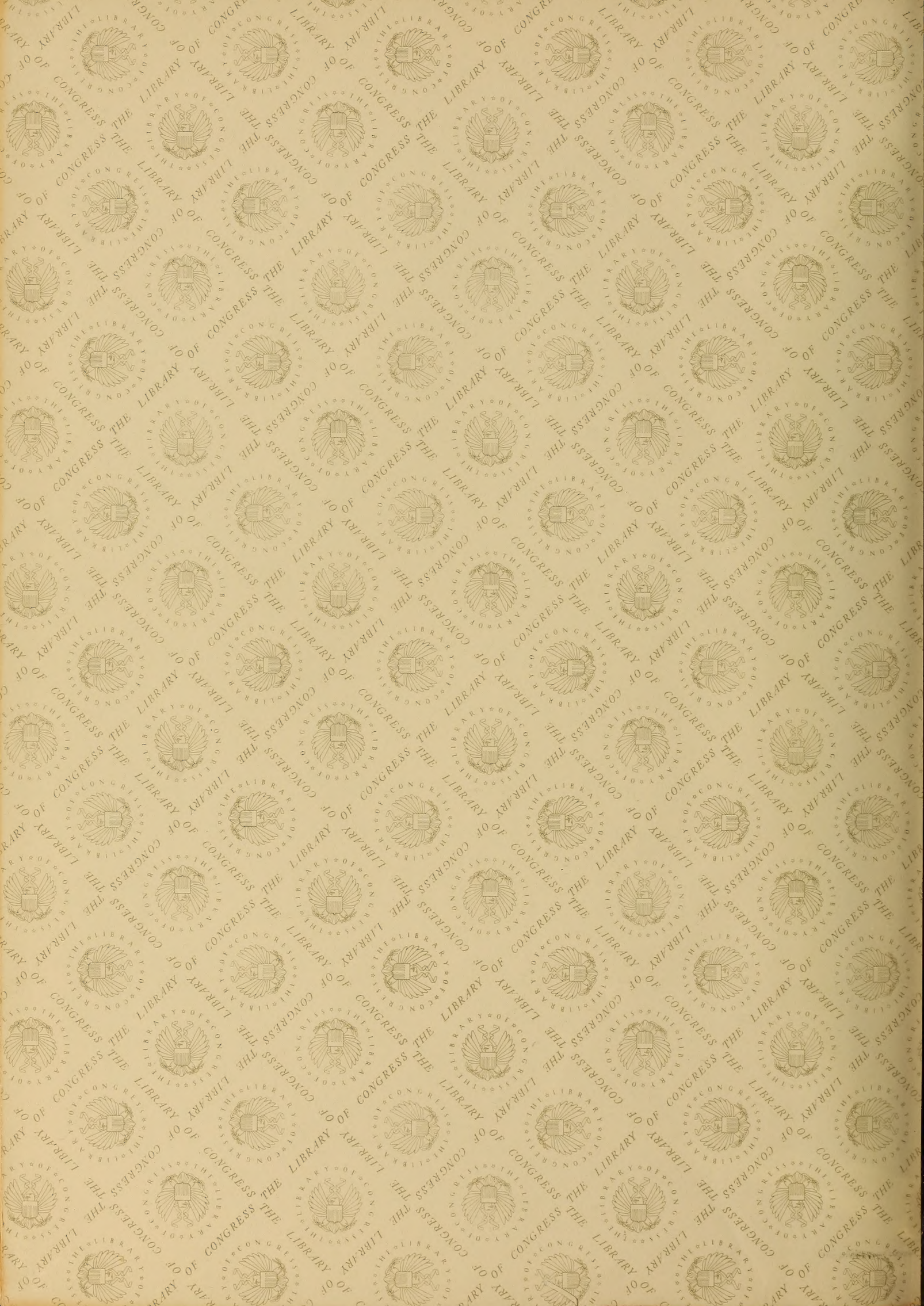
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